

JAZZ PIANO RECITAL TRIBUTE TO BILL EVANS

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**A GRADUATE RECITAL DOCUMENT SUBMITTED IN PARTIAL
FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF ARTS (MUSIC)
FACULTY OF GRADUATE STUDIES
MAHIDOL UNIVERSITY
2014**

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Graduate Recital Document
entitled

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for the degree of Master of Arts (Music)

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ACKNOWLEDGEMENTS

The achievement of the “Jazz Piano Recital Tribute to Bill Evans” would not have been completely successful without the help and support from many people. I would like to thank the following: Dr. Christopher Schaub, Dr. Paul Cesarczyk, Dr. Phatorn Srikananda, Mr. Darin Pantoomkomol, Mr. Krit Buranavitayawut, Mr. Teerapoj Plitakul, Mr. Noppadol Tirataradol, Mr. Sarut Wichitvejchakarn and Mr. Kom Wongsawat for every comment and suggestion that helped me in the performance of my recital and writing of this Graduate Recital Document.

I would also like to thank all of the staff of the College of Music, Mahidol University.

I would also like to thank my family for giving me the best chance for success with their love and support.

Finally, I would like to thank all of my friends who are always there for me and help me all the time. Thank you very much.

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ABSTRACT

This graduate Jazz Piano recital had the objectives of developing performance skills and techniques, knowledge of Bill Evans, including his biography, style and analysis of his songs, as well as knowledge in how to organize a recital. Bill Evans is one of the most important and influential Jazz musicians in music history. This recital was based on several song standards from Bill Evans and other composers, and was performed by a piano trio band, which includes a pianist, a bassist and a drummer. The study includes creation of sheet music for the chosen songs, including an edition of the lead sheet of Bill Evans' performances. The recital was played with a piano trio band, and included the following selections:

1. *Five*, composed by Bill Evans
2. *Israel*, composed by John Carisi
3. *Waltz for Debby*, composed by Bill Evans
4. *Comrade Conrade*, composed by Bill Evans
5. *Mornin' Glory*, composed by Bobbie Gentry
6. *The Days of Wine and Roses*, composed by Henry Mancini

The recital took place at the College of Music, Mahidol University on Tuesday, March 25, 2014, from 11.00 a.m. to 12:00 p.m., in room B112.

KEY WORD: JAZZ PIANO RECITAL/ NONTAWAT CHITTAMPAI/

BILL EVANS

109 pages

การแสดงคอนเสิร์ตเพื่อระลึกถึง **BILL EVANS**
JAZZ PIANO RECITAL TRIBUTE TO BILL EVANS

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บทคัดย่อ

การแสดงเดี่ยว ระดับบัณฑิตศึกษานี้ มีจุดประสงค์เพื่อพัฒนาศักยภาพในการแสดง, เทคนิค, แหล่งความรู้ของผู้แสดงและศึกษาเกี่ยวกับชีวประวัติของศิลปินและผู้ประพันธ์เพลง, นำเสนอรูปแบบและการศึกษาผลงานของ Bill Evans อย่างลึกซึ้งและรวมถึงให้ผู้แสดงได้เรียนรู้กระบวนการบริหารจัดการแสดงเดี่ยวในครั้งนี้ ในการแสดงครั้งนี้เป็นการแสดงในรูปแบบของดนตรีสามชิ้น ประกอบด้วย เปียโน เบส และกลองชุด เพื่อระลึกถึงนักดนตรีผู้เป็นตำนานแก่นักเปียโนรุ่นหลัง, การแสดงเดี่ยวในครั้งนี้ผู้แสดงได้คัดเลือกบทเพลง ดังนี้

1. *Five* ประพันธ์โดย Bill Evans
2. *Israel* ประพันธ์โดย John Carisi
3. *Waltz for Debby* ประพันธ์โดย Bill Evans
4. *Comrade Conrade* ประพันธ์โดย Bill Evans
5. *Mornin' Glory* ประพันธ์โดย Bobbie Gentry
6. *The Days of Wine and Roses* ประพันธ์โดย Henry Mancini

การแสดงเดี่ยวเปียโนระดับบัณฑิตศึกษานี้จัดขึ้นที่ วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดล ในวันอังคารที่ 25 มีนาคม 2557 ระหว่างเวลา 11.00 – 12.00 น. อาคาร B ห้อง 112 รวมเวลาการแสดงทั้งหมด 45 นาที โดยประมาณ

คำสำคัญ : การแสดงเดี่ยวระดับบัณฑิตศึกษา/ นนทวัฒน์ จิตต์อำไพ/ BILL EVANS

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CHAPTER I

INTRODUCTION

1.1 Importance

Bill Evans is a renowned jazz pianist whose style has had an enormous influence on a new generation of pianists. He has been a great performer, demonstrating great styles, improvisation and ensemble skills during the many jazz eras that he has lived through. Bill Evans has collaborated many times with many different musicians, including in his own legendary Bill Evans Trio, one of the most important contemporary jazz trios in the world.

This recital will be based on several song standards by Bill Evans, as well as other composers that perform in a jazz trio consisting of a pianist, bassist and drummer. The study will include the creation of sheet music for the chosen songs and an edition of the lead sheets with the melodic structure of Bill Evan's own solos.

The principle objective of this project is to create a tribute to Bill Evans by performing his works with an understanding of this individual artist's creative use of piano techniques in jazz playing. Evans' importance lies in his innovative method of playing the harmony as part of the improvisation. All of the songs on this concert are devoted to Bill Evans.

1.2 Objectives

1.2.1 To analyze the life, music and style of Bill Evans.

1.2.2 To create lead sheets to practice for the recital in the style of Bill Evans.

1.2.3 To develop a method for practicing the improvisation style of Bill Evans

1.2.4 To plan and perform a concert of music inspired by the style of Bill Evans

1.3 Significance

Bill Evans is an important part of jazz history, as a pianist that has his own characteristics and remarkable style. As a performance tribute to this great artist, it is required to learn and practice the compositional style and thinking process present in Bill Evans music style and present his standard songs in a recital, applying this knowledge to develop a better understanding of Bill Evans's style for performance and ensemble management.

1.4 Expectations

1.4.1 The analysis and discussion will provide a better understanding of the life and music of Bill Evans.

1.4.2 The prepared materials and practice plan will be helpful in practicing the style of Bill Evans.

1.4.3 The recital will be performed clearly demonstrating understanding of Bill Evan's style, as well as the performance skills necessary to perform the music successfully.

1.5 Scope of the study

The scope of this study is to create a tribute to Bill Evans. All the selected songs are jazz standard songs composed by Bill Evans and other remarkable composers which present styles that have a clear form in terms of chord progression, and will be helpful for those interested in understanding and recalling the great artist Bill Evans.

The following six songs were chosen for the recital:

1.5.1 *Five*

Composed by Bill Evans

1.5.2 *Israel*

Composed by John Carisi

1.5.3 *Waltz for Debby*

Composed by Bill Evans

1.5.4 *Comrade Conrade*

Composed by Bill Evans

1.5.5 *Mornin' Glory*

Composed by Bobbie Gentry

1.5.6 *The Days of Wine and Roses*

Composed by Henry Mancini

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Brief Biography of Jazz Pianist Bill Evans

2.1.1 Early Life

William John Evans or Bill Evans was born in Plainfield, New Jersey on August 16, 1929. He began to classically train on the piano, flute, and violin at the age of six. His mother was a pianist and supported him to play the piano. He found technical and performance success in his playing, and was familiar with both classical music and American popular songs.

At the age of 12 he began to study Boogie-Woogie, one of the original jazz styles. Bill Evans' first impressions came from Lenny Tristano, who joined with the saxophonists Lee Konitz and Ward March.

2.1.2 Classical Life

When he was 17 years old, in 1946, Evans received a scholarship to study music education and piano at Southeastern Louisiana College. During the time Bill studied in Louisiana, he studied pieces by Mozart, Beethoven, Chopin, Schumann, Debussy, Rachmaninoff, and Gershwin, among others. His classical training advisers there included Louise Em Cohnoff, John Venetozzi and Ronald Stattzell. (Lerpredit, 2008)

During his time in Louisiana, Evans would attend classically based education at school in the afternoon and at night he would join jam sessions on Magnolia Road in New Orleans, which was about 50 miles away from where he studied. Evans' experience gained from the jazz culture stayed with him after that and became a source of inspiration. There he picked up a great background in jazz performance.

During his first summer, in 1947, Evans returned to his home town in New Jersey and set up a band that included Russ Lee Gandido on clarinet and saxophone, Connie Atkinson on bass and Alinoir Ems on vocals. There the band made recordings at Point Pleasant in the Western part of New Jersey.

His graduation recital was on 24 April 1950, and consisted of a program of classical music which included pieces by Bach, Beethoven, Chopin, Brahms and a new composition by the Russian composer Balalefsky (Pramuk, 2002).

Evans graduated from Southeastern Louisiana College in May, 1950, with a Bachelor's degree, double majoring in Piano Performance and Music education. His background in classical music would influence his approach to playing jazz, in particular his use of the piano pedals.

At the end of the summer semester in 1950, Evans returned home and formed other jazz trios with a group of friends and made a recording. After that he took this trio among friends, including Connie Atkinson on bass and Frank Robell on drums, to play in clubs in New Jersey.

At that time Evans played a foundation of block chords, creating a melodic line in the top notes. He often played triplets and his character was remarkable, using basic triads with an added 6th in Major, a 13th in the dominant, and sometimes a sharp 4 from the tonal tri-tone. His performance was less flexible than it is now, but his character and foundation confirms his brilliance in the future. (Lerpradit, 2007)

Overall Evans was influenced by pianists Dave Brubeck, George Shearing, Oscar Peterson, Ul Heg and Lulavey, and also from the horn players Miles Davis, Charlie Parker, Dizzie Gillespie and Stan Getz. From them Evans learned valuable lessons. Evans learned the Bebop line from Bud Powell, from listening to him, but did not copy him in everything. Nat King Cole was also an important influence on him in regard to the swing character and beautifully clean improvisation. (Stevens, 2010)

2.1.3 Life in New York

In 1950, Evans moved to New York City, a capital center of jazz. There he worked with the progressive guitarist Mundell Lowe, who suggested that Evans set up a jazz trio with Red Mitchell on bass, imitating the successful trio of Nat King Cole. Other influences at that time came from Art Tatum, Ahmad Jahmal and Oscar Peterson (Anant Lerpradit, 2007).

Mundell said that his first impression of Evans at that time was that he used block chord technique like the pianist George Shearing. At first in New York he was not successful but was able to get acquainted with the jazz circle of the city.(Stevens, 2000).

During his early times in New York, Evans worked playing jazz, but also worked weddings and general ceremonies. In July of 1950 he joined the band of New Jersey Clarinetist, Herbie Field, who played in “jump” style, which is a combination of “rhythm and blues” and “Boogie Woogie” styles. While touring with him Evans learned many styles. Field’s style also resembled an early rock and roll style. Evans often played with a soft touch but always tried to work hard to make a full Lionel Hampston orchestra sound. (Ramsey, 1999)

In 1951 the United States joined the Korean War and Evans served in the army/navy band in Washington D.C., where he played in the band as the fifth flute player. Three years later, in 1954, Evans returned to civilian life. At that time he returned to his hometown to relax, and became self-critical about his performance skills. He stayed there for about one year.

In 1955, Evans decided to return to New York. At that time he studied at the Mannes School of Music in New York. He studied composition and counterpoint in the Master’s program for three semesters.

At that time Evan’s skill began to be well-known and appreciated by various musicians. He joined with various leaders of musicians and producers, including George Russell, Art Farmer, Gil Evans, and Tony Scott.

2.2 Bill Evan's Trios with Several Different Sidemen

Bill Evans' first album was titled *New Jazz Conception*, recorded in 1956, and it contained the first recording of his beloved composition "Waltz for Debby." On the album Evans performed with Teddy Kotick on bass and Paul Motian on drums. After that he joined with the Miles Davis Group in 1958, with John Coltrane and Cannonball Adderley, in the all-time classic album *Kind of Blue*. One famous song from the album included "Blue in Green," which was recorded in 1959.

2.2.1 Trio with Scott LaFaro and Paul Motian (1959-1961)

In 1959 Bill Evans founded his most innovative trio with the brilliant bassist Scott LaFaro and Paul Motian on drums. Evans was proud of this band and impressed with LaFaro. This was the Bill Evans classic trio that recorded the album *Portrait in Jazz* in 1959, *Explorations* in 1960 and finally, *Sunday at the Village Vanguard* in 1961. After the final concert at the Village Vanguard, LaFaro died in a car accident a few weeks later. Evans did not take it well and the classic trio went into seclusion for a time.

In 1962, Bill Evans returned and formed a trio with Motian again, but with Chuck Israelson Bass. After that, the Drummer Larry Bunker replaced Paul Motian. During August of 1964, the Bill Evans Trio toured in Belgium, France, Italy, Netherlands and other places in Scandinavia. In 1965 Evans and his band returned to Europe to play in Paris and London. In England he received the best pianist vote from Melody Maker Magazine. This trio did several more tours of Europe during the years 1965 to 1972.

2.2.2 Period of Eddie Gomez and Various Drummers (1966-1978)

Beginning in 1966, Bill Evans set up a new Trio with Eddie Gomez, a rising star on bass when he was 21 years old. He performed with Evans for a total of 11 years. During this time the two worked with many drummers, including Chelly Manne, Philly Joe Jones, Jack DeJohnette, John Detz, Marty Morelland, and Elliot Zigmund. In 1971 Evans received two Grammy awards at the 14th annual Grammy Awards, including awards for best jazz performance by a soloist and best jazz performance by a group (Gridley, 2008)

2.2.3 The Last Trio with Marc Johnson and Joe LaBarbera (1979-1980)

In 1978, after Eddie Gomez and Elliot Zigmund left the band, Evans founded a new trio featuring Marc Johnson on Bass and Joe LaBarbera on drums. The new band was setup by January of 1979 and featured a new generation in the rhythm section. Evans said it was most closely related to his first trio, meaning with LaFaro and Motian. His last jobs included the *Paris Concert*, recorded in November of 1979, which resulted in the recording *Edition One* and *Edition Two*, the album *We Will Meet Again*, and finally, *The Live Waltz*, which were recorded in the Key Stone Corner, San Francisco, between August 31 and September 8, 1980. A few days later he passed away at Mount Sinai Hospital, in Baton Rouge, Louisiana, at the age of 51, on September 15, 1980, where he died from a bleeding ulcer (Branisgan, 2000).

2.3 Bill Evans' Discography

Table 2.1 Bill Evans Album Discography (Ginell, 2003)

No.	Album	Accompaniment	Record Company	Year
1	New Jazz Conception	<i>Trio</i> Teddy Kotick Paul Motian	OJC / Riverside	1956
2	Everybody Digs Bill Evans	<i>Trio</i> Sam Jones Phil Joe Jones	OJC / Riverside	1958
3	Modern Art	<i>Quartet</i> Art Farmer/Benny Golson Addison Farmer Dave Bailey	Blue Note	1958
4	On Green Dolphin Street	<i>Trio</i> Paul Chamber Philly Joe Jones	Milestone	1959
5	The Ivory Hunters	<i>Quartet</i> Bob Brookmeyer Percy Heath Connie Kay	Blue Note	1959
6	Portrait in Jazz	<i>Trio</i> Scott LaFaro Paul Motian	Riverside Record	1959
7	Explorations	<i>Trio</i> Scott LaFaro Paul Motian	OJC/ Riverside	1961

Table 2.1 Bill Evans Album Discography (cont.)

No.	Album	Accompaniment	Record Company	Year
8	Sunday at the Village Vanguard	<i>Trio</i> Scott LaFaro Paul Motian	JVC Compact Disc	1961
9	More from the Vanguard	<i>Trio</i> Scott LaFaro Paul Motian	Fan	1961
10	Waltz for Debby	<i>Trio</i> Scott LaFaro Paul Motian	Zeta Record	1961
11	Nivara	<i>Quartet</i> Herbie Mann (Flute) Scott LaFaro Paul Motian		
12	Know What I Mean?	<i>Quartet</i> Cannonbal Adderley Percy Heath Connie Kay	OJC/Concord/Riverside Records/ Universal Russia	1961
13	Empathy	<i>Trio</i> Monty Budwig Shelly Manne	CTI Records (Creed Taylor Inc.)	1962
14	Loose Blues	<i>Quintet</i> Zoot ZimsTs Jim Hall Gt Ron Carter Philly Joe Jones	Milestone	1962
15	Moonbeams	<i>Trio</i> Chuck Israel Paul Motian	OJC/Riverside	1962

Table 2.1 Bill Evans Album Discography (cont.)

No.	Album	Accompaniment	Record Company	Year
16	Interplay	<i>Quintet</i> Freddie Hubbard Jim Hall Percy Heath Philly Joe Jones	OJC/Riverside	1962
17	How My Heart Sings!	<i>Trio</i> Chuck Israel Paul Motian	Fantasia/Original Jazz Classics	1962
18	The Solo Session, Vol. 1	<i>Solo</i>	Milestone	1963
19	The Solo Session, Vol. 2	<i>Solo</i>	Milestone	1963
20	The Gary McFarland Orchestra: Special Guest Soloist Bill Evans	<i>Quartet</i> Jim Hall (Guitar) Richard David Bass Ed Shaughnessy Drums	Five Four/Verve	1963
21	Trio '64	<i>Trio</i> Gary Peacock Paul Motian	Verve	1963
22	Conversations with Myself	<i>Solo by play along with his recording</i> (Grammy Award winner)	Verve	1963

Table 2.1 Bill Evans Album Discography (cont.)

No.	Album	Accompany	Record Company	Year
23	Play the Theme from V.I.P. and Other	<i>Trio</i> Chuck Israels Larry Bunker with Symphony Orchestra (not specified) Conducted by Clause Ogerman	Verve	1963
24	Time remember	<i>Trio</i> Chuck Israel Larry Bunker	Prestige Records/Milestone	1963
26	Undercurrent	<i>Duet</i> Jim Hall	Blue Note/United Artis	1963
27	Trio Live	<i>Trio</i> Chuck Israel Larry Bunker	Verve/ Universal Distribution	1964
28	Waltz for Debby	<i>Singer Quartet</i> Monica Zetterlud (Vocalist) Chuck Israel Larry Bunker	Phillip	1961
29	Trio'65	<i>Trio</i> Chuck Israel Larry Bunker	Verve	1965
30	Bill Evans Trio with Symphony Orchestra	<i>Trio</i> Chuck Israel Larry Bunker/ Grady Tate	Verve	1965

Table 2.1 Bill Evans Album Discography (cont.)

No.	Album	Accompany	Record Company	Year
31	Bill Evans at Town Hall	<i>Trio</i> Chuck Israel Arnold Wise	Universal Classics & Jazz/Verve	1966
32	A Simple Matter of Conviction	<i>Trio</i> Eddie Gomez Shelly Manne	Universal Distribution	1966
33	Intermediation	<i>Duet</i> Jim Hall (Guitar)	Verve	1966
34	Further Conversation with Myself	<i>Solo</i>	Verve/PolyGram/Universal India Ltd.	1967
35	California Here I Come	<i>Trio</i> Eddie Gomez Philly Joe Jones	Verve	1967
36	At the Monteux Jazz Festival	<i>Trio</i> Eddie Gomez Jack DeJohnnet	Verve/PolyGram (Grammy award winner)	1968
37	Bill Evans Alone	<i>Solo</i>	Verve	1968
38	Live at D'Lugoff's Top of the Gate	<i>Trio</i> Eddie Gomez Marty Morell	Resonance	1968
39	Quiet Now	<i>Trio</i> Eddie Gomez Marty Morell	Charly Records	1969

Table 2.1 Bill Evans Album Discography (cont.)

No.	Album	Accompany	Record Company	Year
40	What's New/Nirvana	<i>Quartet</i> Jeremy Steig (Fl) Eddie Gomez Marty Morell	Verve	1969
41	Autumn Leave	<i>Trio</i> Eddie Gomez Marty Morell	Lotus	1969
43	Montreux II	<i>Trio</i> Eddie Gomez Marty Morell	Sony Music Distribution	1970
44	From Left to Right	<i>Trio</i> Eddie Gomez Marty Morell	Verve/Polygram	1970
45	The Bill Evans Album (Grammy awards winner)	<i>Trio</i> Eddie Gomez Marty Morell	Legacy/Sony Music Distribution /Columbia	1971
46	Living Time	George Russell Orchestra	Columbia/ Sony Music Japan International	1971
47	Live in Paris, Vol. 1	<i>Trio</i> Eddie Gomez Philly Joe Jones	France's Concert	1972
48	Live in Paris Vol. 2	<i>Trio</i> Eddie Gomez Marty Morell	France's Concert	1972
49	Momentum	<i>Trio</i> Eddie Gomez Marty Morell	Limtre	

Table 2.1 Bill Evans Album Discography (cont.)

No.	Album	Accompany	Record Company	Year
50	Eloquence	<i>Duet</i> Eddie Gomez	Fantasia	1972
51	The Tokyo Concert	<i>Trio</i> Eddie Gomez Marty Morell	Original Jazz Classic	1973-5
52	Half Moon Bay	<i>Trio</i> Eddie Gomez Marty Morell	Milestone	1973
53	My Foolish Heart	<i>Trio</i> Eddie Gomez Marty Morell	West Wind	1973
54	Stand Getz & Bill Evans	<i>Quartet</i> Stand Getz Ron Carter/Richard Davis Elvin Jones	Universal Classical Jazz/Verve	1973
55	Stand Getz & Bill Evans	<i>Quartet</i> Stand Getz Ron Carter/Richard Davis Elvin Jones	Universal Classical Jazz/Verve	1973
56	But Beautiful	<i>Quartet Live</i> Stan Getz Eddie Gomez Marty Morell	Concord/Milestone Records / Universal Ltd.	1974

Table 2.1 Bill Evans Album Discography (cont.)

No.	Album	Accompany	Record Company	Year
57	Symbiosis	<i>Trio</i> Eddie Gomez Marty Morell With Orchestra conducted by Clause Ogerman	MPS/ Records/ PolyGram / Verve	1974
58	You Must Believe in Spring	<i>Trio</i> Eddie Gomez Eliot Zigmund	Warner Bros.	1977
59	I Will Say Goodbye	<i>Trio</i> Eddie Gomez Eliot Zigmund	Original Jazz Classics/Fantasy (Grammy award winner)	1977
60	Cross-Currents	<i>Quintet</i> Lee Konitz As Warne Marsh Ts Eddie Gomez Eliot Zigmund	Original Jazz Classics/Fantasy	1977
61	Marian McPartland's Piano Jazz with Guest Bill Evans	Marian McPartland's Symphony Orchestra with special guest Bill Evans	Jazz Alliance/ Milestone Radio Broadcast	1978
62	New Conversation	<i>Solo</i>	Warner Archives/ Warner Bros.	1978

Table 2.1 Bill Evans Album Discography (cont.)

No.	Album	Accompany	Record Company	Year
63	Getting Sentimental	<i>Trio</i> Michel Moor Philly Joe Jones	Milestone	1978
64	Affinity	<i>Quintet</i> Toots Thielemans Larry Schneider Marc Johnson Joe LaBarbera	Warner Bros.	1979
66	The Paris Concert, Edition Two	<i>Trio</i> Marc Johnson Joe LaBarbera	Blue Note	1979
67	Live at the Balbo Jazz Club, Vol. 1	<i>Trio</i> Marc Johnson Joe LaBarbera	Jazz Lab	1979
68	Live at the Balbo Jazz Club, Vol. 2	<i>Trio</i> Marc Johnson Joe LaBarbera	Jazz Lab	1979
69	We Will Meet Again	<i>Trio</i> Marc Johnson Joe LaBarbera	Warner Archives/Warner Bros	1979
70	Homecoming	<i>Trio</i> Marc Johnson Joe LaBarbera	Milestone	1979
71	Consecration I	<i>Trio</i> Marc Johnson Joe LaBarbera	Timeless	1980

Table 2.1 Bill Evans Album Discography (cont.)

No.	Album	Accompany	Record Company	Year
72	Turn Out the Star: The Final Village Vanguard Recordings	<i>Trio</i> Marc Johnson Joe LaBarbera	Nonesuch	1980
73	Letter to Evans	<i>Trio</i> Marc Johnson Joe LaBarbera	Dreyfus	1980
75	The Last Waltz The Final Recording Part 1	<i>Trio</i> Marc Johnson Joe LaBarbera	Milestone	1980
76	Consecration: The Final Recordings Part 2	<i>Trio</i> Marc Johnson Joe LaBarbera	Milestone	1980

CHAPTER III

RESEARCH METHODOLOGY

The research phase of this project has three major components: (1) analysis of Bill Evan's style by looking at various sources, (2) creating exercises to prepare the performance in the styles identified in the first component, and (3) planning the concert itself. The method for doing these three components is explained below.

3.1 Method of Analyzing Bill Evans' Style

3.1.1 Bill Evans' Music Style from Various Written Materials

This includes a survey of encyclopedia articles, internet articles, transcriptions and songbooks. Other author's opinions regarding the performing style of Bill Evans will be gathered from the various articles. From the songbook and transcriptions, the following will be observed: voicing of harmonic lines, solo lines, and song analysis.

3.1.2 Bill Evans' Performance Style from Various Types of Media

This includes video and audio recordings. From video recordings, which are widely available on the website youtube.com, the following will be observed: individual performance, expression, harmonic development, and solo improvisation. This includes observing the ensemble performance in which the following will be observed: band interaction and the rhythm section. From audio recordings, the following will be observed: sound character, articulation and dynamics.

3.1.3 Song Descriptions

Basic information about each of the recital songs will be discussed. The information to be provided includes: the title and composer, overall style, tempo, length of the original recording, form, and ensemble information.

3.2 Method of Creating Exercises

Exercises will be created to practice specific technical difficulties and matters of Bill Evans' style in the pieces performed on the program. In chapter 4, exercises will be provided with descriptions that explain the skills they are intended to develop. The exercises will be divided by song.

CHAPTER IV

ANALYSIS OF BILL EVANS'S STYLE AND EXERCISE CREATION

4.1 Analysis of Bill Evans' Style from Various Written Materials

4.1.1 Bill Evans' Music Style from Various Articles

Bill Evans is one of the most influential of the post-bop jazz pianists. He first studied classical music, which gave him experience with a large quantity of classical music, including the impressionistic music of Debussy and Ravel, as well as other composers such as Stravinsky and Milhaud. Familiarity with the works of these composers led Evans to develop chord voicing and an individual sound expression (AnantLerpradit, 2008). As a jazz musician he was influenced by George Shearing, as can be heard from his frequent use of block chords in solos, as well as Nat King Cole, LennieTristano and Bud Powell in their use of melodic lines. These influences led Evans to reform the jazz methodology system with his own unique self-taught melodic line creation.

Table 4.1 Influences and Styles of Bill Evans

No.	Composer/Performer	Melodic Line	Sound Character	Style
1	Maurice Ravel	-	Smooth style, <i>Smorzando</i>	Impressionist Style
2	Clause Debussy	-	Smooth style, <i>Smorzando</i>	Impressionist style
3	Bud Powell	Chromatic approach, solo lines	Lively on the traditional sound	Bebop
4	LennieTristano	Single note	Gentle, soft touch and smooth sound	Cool Jazz

Table 4.1 The Influences and Styles of Bill Evans (cont.)

No.	Composer/Performer	Melodic Line	Sound Character	Style
5	Nat King Cole	<i>Motif</i> and solo lines	Swing feel and lively articulation	Swing and Ensemble style
6	George Shearing	Block chord solo	Big band voicing sound, lively	Swing

4.1.2 Bill Evans's Style from Songbooks and Transcriptions

From songbook and transcription observation, Bill Evans style study will be divided into the studies of 1) his harmony and 2) his improvisation.

Bill Evans Harmony: According to the observation of Bill Evans' accompaniment, the voicing most frequently used by Bill Evans can be summarized below:

Guide-Tone voicing From observation, most of his left hand accompaniment used to accompany his single note improvisation was based on the basic Guide-Tone voicing. Guide-Tone voicing is the technique of constructing a rootless accompaniment to consist of two guide notes (usually the 3rd and 7th or 3rd and 6th) and two other notes (usually 5th/6th and/or Root/9th). Although this technique of voicing is becoming very common in today's Jazz piano, this voicing idea was considered to be quite an innovative comping approach in Bill Evan's early time (late 1950s).

Guide-Tone voicing (in case of four note voicing, respectively) can include two progressions. The first progression, namely the "A" voicing, is the voicing with the 3rd on the bottom (e.g. 3, 6, 9 or 3, 5, 7, 9 in case of three or four note voicing, respectively). The second progression, namely the "B" voicing, is the voicing with the 7th or 6th on the bottom (e.g. ♭3, 6, 9 or 7, 9, 3, 5 in case of three or four note voicing, respectively). The examples of four note voicing and three note voicing are shown below.



Figure 4.1 Guide –Tone voicing in the case of three note voicing.

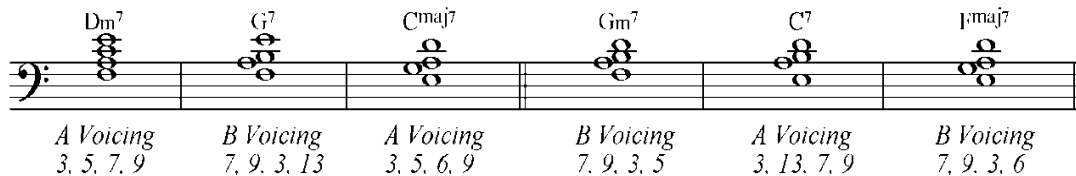


Figure 4.2 Guide-Tone Voicing in the case of four note voicing, respectively on A and B voicing.

Tone Cluster In addition to a basic four-note voicing, one of the voicing approaches Bill Evans frequently used is the “Tone Cluster” – a voicing that comprises at least three adjacent scale notes. To construct a voicing with a Tone-Cluster, the scale harmony must be identified. From the given scale, two or three adjacent notes are selected to construct a voicing. Although the technique of how notes are to be selected can be very flexible, most of the tone cluster voicing should at least include guide tones (i.e. 3 and 7, for example, F and B $\flat$ in case of a Gm7 chord). Examples of Tone-Cluster usage are show below.



Figure 4.3 Voicing by Bill Evans, “Waltz for Debby” from the Album *Portrait in Jazz*, Tone-Cluster.

The Bill Evans Improvisation (Melodic line on solo)

From the observation and analysis of Bill Evans' improvisation, it was observed that his solos have been constructed from various materials. On simple major 7th and minor 7th chords, his solo lines tend to be guided from chord tones, and can be constructed using notes from the major scale modes, for example, the Ionian and Dorian modes in the case of major 7th and minor 7th chords, respectively. In the more advanced chords, especially the dominant 7th chords, he often gives some alteration to the upper extensions of the chords (e.g. sharpening or flattening the 9th, 11th, and/or 13th). By interpreting the dominant 7th chords this way, many dominant scales derived from Jazz Melodic Minor scales, including Lydian Dominant and Altered Scales, can be more frequently found in his solos.

As will be discussed later in this chapter, Lydian Dominant and Altered Scales can be found more obviously in the songs that obviously contain extended dominant progressions (e.g. Five) and secondary dominants (e.g. Waltz for Debbie).

Stylistically, Evans' piano playing demonstrates a mixture of influences from the traditional bebop styles of Bud Powell, block chord solo style of George Shearing, advanced harmony and the use of advanced scales as explained above, as well as the sound of the Cool Jazz era, which gives him a unique touch that is light and gentle.

4.2 Bill Evans's Style from Various Types of Media (Video and Audio)

According to the study of Bill Evans' live performances from various types of media, the following was found.

Individual Performance – Evans uses an individual style of articulation, sound character, sound touch, and performance which demonstrates a bright, soft, and clear sound that seems to be influenced from his knowledge of impressionistic music.

Body Expression – Evans doesn't use much body movement but does move slightly. This accompanies well his overall smooth style of performance.

Harmonic Development – Evans creates his harmony smoothly and automatically, and during solo improvisation he develops harmony from chord progressions that range from narrow to quite extended.

Solo Improvisation – Evans uses dynamics clearly and plays good sounds under particular articulations between *piano* and *forte* and also under control of accents on each note. He is brilliant for choosing excellent target notes under simple chord tones and can also create good passages from motive development to solo lines. Evans chooses target notes from simple chord tones to add tension in regard to solo rhythm; Evans also creates simple note ideas using various rhythms.

Band Interaction – There are calls and responses in the piano trio ensemble. The pianist is the leader for all presentations, with the melody in right hand, harmony in the left hand and sometimes in both hands. The bass function is split between background accompaniment and independent counter-melodic lines for conversation with the other players to support the piano ideas and the band in general. The drums have the overall function of accompanying the piano and bass, as well as supporting the band members.

Rhythm Section – Each musician functions in the small ensemble to make innovation in the jazz piano trio. The bass and drums are not just only accompaniment, but also have a role as well as a soloist. Using their own movement, they create harmony on the bass using various ideas, including sustaining the dominant chord, using slash chords by descending chromatic notes, and re-harmonization of chords in some movement.

Sound Character – Evans is remarkable in creating a sound character and he was also influenced from impressionistic classical music.

Articulation – Evan's performance has been shown by various ideas of his presentation. This includes playing *piano* and *forte* using accents, as well as short notes and long notes.

Dynamics – When Evans plays as soloist, he uses ideas influenced from classical music to create dynamic variety in each hand. When playing as a band, he plays the head *mezzo piano* to *mezzo forte*. With his solo on the first chorus, he plays *mezzo piano* to *mezzo forte*, and the band plays *pianissimo*, with the bass using a 2/4 swing feel, with the drums using a soft brush to play in the background. On the second

chorus, the band using higher dynamic levels and the drums use more ideas to support the soloist

4.3 Song Descriptions and Analysis

The information below is the background description of each song played in this Master's recital program. The tempo and piece length in the below information was those observed from the Master's recital.

1) **Five:** composed by Bill Evans

Style: This song is an early composition of Bill Evans and shows the influence of Hard Bop's arrangement and composition. It includes an introduction arrangement, head in, head out, and cover by the drummer in the Hard Bop style.

Tempo: Medium up-swing, M.M = 200.

Length: 5:38 min.

Form: *Five* is an AABA for 35 bar swing. During the head-in and head-out sections, the time signature, including the A1-A2 sections, is 4/4 for bars 1-15. In bar 16 the time signature is 5/4. The B section begins in bar 17, and the time signature changes to 3/4 for bars 17-20. The A3 section is from bars 22-26, and the time signature changes to 4/4. The solo section is 32 bars in AABA form, in the time signature of 4/4 and the key of B-flat major.

Ensemble: The introduction is played by the bass using a sustained dominant. The drums keep the accompaniment. The head-in and head-out sections are also accompanied. During the solo section the bass will keep in the background and the drums will respond with the piano.

2) **Israel:** composed by John Carini

Style: This song is a covered version that was arranged by the Bill Evans trio. It is a new rendition in this song, and was played with a minor majestic character.

Tempo: Swing, M.M = 160

Length: 5:45 min.

Form: Israel is a 12 bar Swingin Minor Blues form. The time signature is 4/4 and the key is D minor.

Ensemble: The band plays unison during the head at bar 9. Overall there is call and response created between the piano and bass. The drums support this by keeping a swing background.

3) **Waltz for Debby:** Composed by Bill Evans

Style: This song is a remarkable example of Bill Evans' wonderful compositional style, with a *dolce grazioso* character style that uses a simple chord progression.

Tempo: Jazz Waltz, M.M. = 142

Length: 5:50 min.

Form: *Waltz for Debby* is an AABA 40 bar form. The time signature for the piano head-in is 3/4. The band head-in is in 4/4 time and the solo section is in 4/4 time, all in the key of F major.

Ensemble: In the head-in 3/4 jazz waltz style, the piano keeps the melody and is supported by the bass. In the solo section, the bass plays call and response with the piano and in the first chorus plays counter-melody. The drums play with the main brush to support the band by keeping the swing background.

4) **Comrade Conrade:** composed by Bill Evans

Style: This song is a masterpiece of Bill Evans, with the character in a majestic style. The key alternates between major and minor, and the time signature alternates between 3/4 and 4/4. The piece begins with the solo piano, followed by the piano and bass, followed by the band playing together.

Tempo: medium swing M.M. = 150

Length: 6:48 min.

Form: *Comrade Conrade* is a Jazz Swing 32 Bar form, with the time signature of 4/4 in bars 1-16 and 3/4 in bars 17-32. The main key is F minor but the chorus rotates around the circle of fifths.

Ensemble: The song starts with the introduction played by the solo piano, playing the head-in until the early solo section. After that, the bass will play in

duet with the piano, alternating the time signature between 3/4 and 4/4. The trio will play together before the final chorus. In the second chorus the piano changes from acoustic to an electronic piano sound, and the bass will play a sustained dominant on some chorus. The drummer emphasizes the change of time signature between 3/4 and 4/4 in each chorus. During the ending section the piano plays solo again.

5) **Mornin' Glory:** composed by Bobby Gentry

Style: The song is in *ad olce tranquillo* style. The style is first introduced by the piano solo. The rhythm accompaniment plays a modern style, but still in *ad olce tranquillo* style. Overall the song character is slow and there is independent creative accompaniment from the side men.

Tempo: Event Eight. M.M = 102.

Length: 5:32 min.

Form: Mornin' Glory is in ABAC form. The A1 section is 18 bars in the key of D major, the B1 section is 16 bars in the key of E major, the A2 section is 18 bars in the key of D major and the C section is 16 bars in the key of E major. The key signature is 4/4.

Ensemble: The piano plays the melody in the right hand and harmony in the left hand using a simple syncopated rhythmic. The bass plays creative counter-melody support to the piano. The drums play a modern styled rhythm which sometimes responds to the band. Overall the accompaniment is based on the creative ideas of the musicians.

6) **Days of Wines and Roses Analysis:** Composed by Henry Mancini

Styles: This song is a covered version arranged by Bill Evans. For this piece Evans selected a new generation of sidemen that would create a fusion between tradition and modern swing styles. This created a new jazz trend style. This piece uses Evans' concept of call and response.

Tempo: Swing M.M. = 160

Length: 8:32 min.

Form: *Days of Wine and Roses* is in ABAC form, with a time signature of 4/4 and uses the keys of F major in bars 1-16 and A flat major in bars 17-32.

Ensemble: The instruction is done by the solo piano. In the head-in section, Evans leads with the melody and chord accompaniment. The bass plays counter-melody support. The drums support the band using call and response. During performance, all musicians create dynamics and direction together. Overall the style concept is like a classic trio, even though he played with a new generation of musicians.

4.4 Creating Exercises

Exercises were created to practice specific technical difficulties and matters of Bill Evans' style in the pieces performed on the program. This includes a description of the skills they are intended to develop and also instructions for how to play the exercises. The exercises below are divided by song.

4.4.1 Exercise for Five

1) Song Description

Bill Evans' original composition "Five" is 34 bars and is based on the "Rhythm Changes," which was derived from the George Gershwin song "I Got Rhythm," from the year 1928. Since that time the form has been used in many other songs. The form is in AABA form, and is usually 32 bars. The A section follows the progression of I-VI-II-V (or II-VI-II-V). The B section features dominant 7th chords that move around in a circle of fourths. An example of "I Got Rhythm" is shown below.

I Got Rhythm

George Gershwin

(up tempo)

The musical score for "I Got Rhythm" is presented in a single staff with a key signature of one flat (Bb) and a common time signature (C). The tempo is marked "(up tempo)". The score is divided into six measures, each with a specific chord progression indicated above the staff. The chords are: Bb, G-7, C-7, F7, Bb, G-7, C-7, F7, Bb, F7, Bb, D7, G7, C7, F7, Bb, G-7, C-7, F7, Bb, F7, Bb. The melodic line is written in a single staff, featuring a mix of eighth and quarter notes, with some measures containing rests. The score ends with a double bar line.

Figure 4.4I *I Got Rhythm*, by George and Ira Gershwin, Head.

The chord changes of this song have been “borrowed” and used in many other Jazz compositions, becoming what is called the “Rhythm Changes.”

Bill Evans’ song differs from this in a few points. In the head, he re-harmonized the harmony of bars 5-8 of the A sections. In the B section he changes the time signature from 4/4 to 3/4 and changes the harmony entirely. The head of “Five” is shown below.

FIVE

Medium Swing M.M = 200

Bill Evans

Intro N.C.

5 Bass

9 **A** Bb Gm7 Cm7 F11 Dm7 G7 Cm7 F7(#11)

13 Bbmaj7 Bb/Ab Eb/G Ebm7/Gb Bbmaj7/F

17 Bb Gm7 Cm7 F11 Dm7 G7 Cm7 F7(#11)

21 Bbmaj7 Bb/Ab Eb/G Ebm7/Gb Bbmaj7/F

25 **B** Am7 4 D7(#9) G7(#9) Am7(b9) Db7(#9) 4

leggero

30 Gm7 4 C7(#9) F7(#9) F#m7(b5) 4 B7 4

35 **C** Bb Gm7 Cm7 F7(#11) Dm7 G7 Cm7 F7(#11)

39 Bbmaj7 Bb/Ab Eb/G Ebm7/Gb Bbmaj7/F

Fine

Figure 4.5 *Five* by Bill Evans, Head. This example shows Evan's re-harmonization of the original "Rhythm Changes" form.

In the solo sections, Evans re-harmonizes the first four bars of the A sections to be an extended dominant. In the B section, he keeps the original Rhythm Changes form with the circle of fourths progression. The solo section is shown below.

Solo

44 **D** F#7 B7 E7 A7 D7 G7 C7 F7

48 Bb Bbmaj7/D Eb Em7(b5) Bb/F

52 F#7 B7 E7 A7 D7 G7 C7 F7

56 Bb Bb/D Eb Em7(b5) Bb/F

E

60 D7 G7

64 C7 F7

F

68 F7 Bb7 Eb7 Ab7 Db7 Gb7 Cm7 F7

72 Bbmaj7 Bb/D Eb7 Em7(b5) Bb/F

Figure 4.6 *Five* by Bill Evans, *Five* Solo section. This example show Evan’s changes to the “Solo section” form.

2) Problem

One of the factors that make soloing on “Five” challenging is Bill Evans’ re-harmonization, which results in a continuing extended dominant chord progression as shown below.

I Got Rhythm

George Gershwin

(up tempo)

B♭ G-7 C-7 F7 B♭ G-7 C-7 F7

B♭ G-7 C-7 F7 B♭ F7 B♭

D7 G7

C7 F7

B♭ G-7 C-7 F7 B♭ G-7 C-7 F7

B♭ G-7 C-7 F7 B♭ F7 B♭

Solo

24 D F# B' E' A' D' G' C' F'

48 Bb Bb(A)/D Eb Em10 Bb F

52 F# B' E' A' D' G' C' F'

56 Bb Bb D Eb Em10 Bb F

E

60 D' G'

64 C' F'

F

68 F' Bb Eb A# D# G# Cm F'

72 Bb(A)/D Bb D Eb Em10 Bb F

Figure 4.7 *I Got Rhythm* by George and Ira Gershwin and *Five* by Bill Evans. These examples show a comparison Evan's change.

From the comparison above, the original Rhythm Changes is an I-VI-II-V progression in the key of Bb Major. Therefore, one of the ways to improvise on this part is to take a “generalized” approach – choosing appropriate solo material from a Bb major chord or scale to simplify the overall harmonic difficulty. On the other hand, the re-harmonized version is a series of dominant 7th chords moving by cycle of 4^{ths}, for a length of four measures. This re-harmonization makes it much more difficult to follow harmonically as the tonal center seems to change every two beats. Therefore, it is almost impossible to improvise through harmonic generalization the way it is possible in the original Rhythm Changes. As a result, the Bill Evan’s re - harmonized version seems to force the soloist to closely follow the song harmony (a.k.a. harmonic specificity) in this fast changing chord progression.

3) Observation from Bill Evans' Solo

The observation and analysis of Bill Evans' solo has been done to figure out two major points: 1) Bill Evans' choice of scales for soloing on the extended dominant progression, and 2) how he creates melodies from the chosen scales. Focus was especially given on the parts with extended dominant progressions, which include the A1 section, bars 1-4, the A2 section, bars 9-12, and A3 section, bars 25 – 28.

Regarding the scale choices, it was observed that two choices of dominant scales are most frequently used by Bill Evans – Lydian Dominant and Altered Scales. To see how these scales work on the dominant chord, figures 8 and 9 below demonstrate the use of C Lydian Dominant and C Altered Scale on a C7 chord. Apparently, Lydian Dominant and Altered Scales fit well harmonically with C7/9, #11 and C7 $\flat$ 9, #9, $\flat$ 13 chords, respectively.

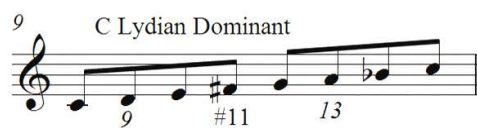


Figure 4.8 Five exercise, example of a C Lydian dominant scale.

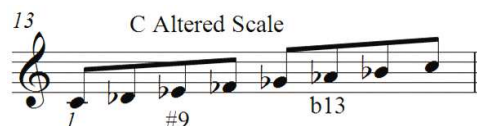


Figure 4.9 Five exercise, example of a C Altered Scale.

Considering how the solo lines were created given the above scale choices, it was observed that the melodies can be in either arpeggio or scalar structure. Each of the structures will be discussed below.

Creating the Melody with Arpeggio – To represent each of the dominant harmonies mentioned above (Lydian Dominant or Altered harmony), Evans usually plays some triads which can be derived from each of the scales. It was found that among the most frequently used triad for each of the scales includes:

- *In Lydian Dominant Harmony* – A triad with the root a whole step above the root of the original dominant chord. For example, notes from the D major triad (namely, D, F $\sharp$, and A) are used to construct a solo over the C7 chord, giving a tensions of 9, $\sharp$ 11, and 13, respectively.

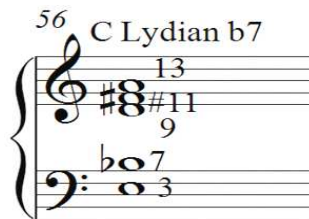


Figure 4.10 Five harmony, example of a C Lydian dominant chord.

Once an appropriate triad is chosen from the guidelines above, the solo line can be constructed in different directions (i.e. ascending or descending), inversions (i.e. root position, first inversion, or second inversion), and rhythm (e.g. eighth note, triplet eighth note, and others), which will be discussed later.

- *In Altered Harmony* – A triad with the root a major second below the root of the original dominant chord. For example, notes from A $\flat$ major triad (namely, A $\flat$, C, and E $\flat$) are used to construct a solo over the C7 chord, giving a target note on the degree $\flat$ 13, Root, and $\sharp$ 9, respectively.

-



Figure 4.11 Five harmony, example of a C Lydian altered chord.

As in the case with the Lydian Dominant harmony, once an appropriate triad is chosen from the guidelines above, the solo line can be constructed in different directions (i.e. ascending or descending), inversions (i.e. root position, first inversion, or second inversion), and rhythm (e.g. eighth note, triplet eighth note, and others), which will be discussed later.

Creating Melodies with Scales – In creating melodies from scales, it can be observed that descending scales are played more frequently than ascending scales. In playing the scales, certain notes in each scale are often used to start the scale, as follows:

- *In case of the Lydian Dominant scale* – Scales are often played descending from the root. Playing scales this way can effectively put some certain degree of the scale, namely 13, #11, and 9, on the next down beats of the measure.



Figure 4.12 Five, example of adescending Lydian dominant scale starting from the root

- *In case of Altered Scales*– Scales are often played descending from the #9. Playing scales this way can effectively put some certain degree of the scale, namely #9, Root, and b13, on the next down beats of the measure.



Figure 4.13 Five, exercise, example of a descending altered scale starting from #9

4) Exercises

From the findings described in the above section, exercises were made to practice improvising on extended dominant progression as follows.

Ex. 1 All Lydian Dominant

This exercise features the use of arpeggios on Lydian dominant harmonies. All solo materials include the triad with the root a whole step above the root of the dominant chords (e.g. in the first measure, G# and C# major triads on F#7 and B7 chords, respectively).

We can play this exercise in Root position, first inversion, and second inversion, as follows.

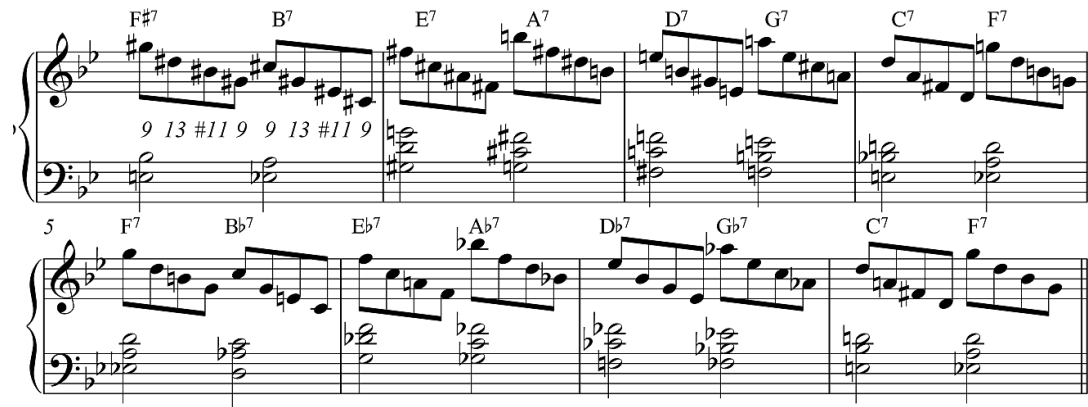


Figure 4.14 *Five* by Bill Evans, Lydian Dominant by descending arpeggio (up 1 step), in root position.



Figure 4.15 *Five* by Bill Evans, All Lydian Dominant by descending arpeggio (a major triad a whole step above the root of the dominant 7th chord), in first inversion.

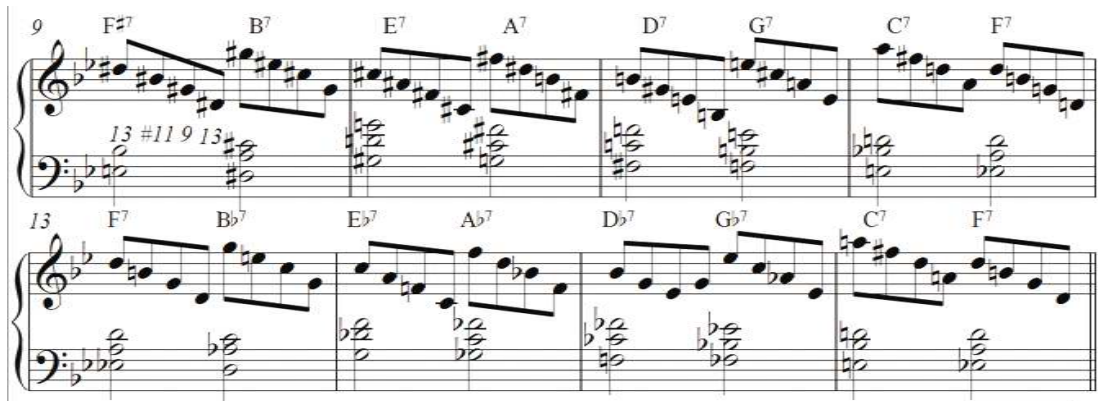


Figure 4.16 *Five* by Bill Evans, All Lydian Dominant by descending arpeggio (a major triad a whole step above the root of the dominant 7th chord), in second inversion.

Ex. 2 All Altered

This exercise features the use of arpeggios on the altered harmonies. All solo materials include the triad with the root two whole steps above the root of the dominant chords (e.g. in the first measure, D and G major triads on F#7 and B7 chords, respectively)

We can play this exercise in root position, first inversion, and second inversion, as follows:

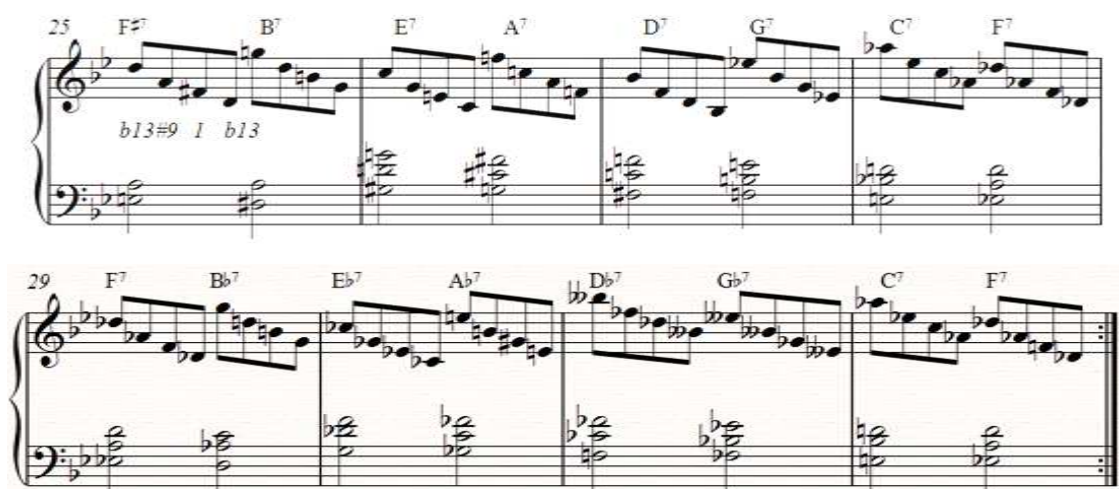


Figure 4.17 *Five* by Bill Evans, Altered by descending arpeggio (a major triad two whole steps below the root of the dominant 7th chord), in root position.

Figure 4.18 shows three systems of musical notation for the piano accompaniment of 'Five' by Bill Evans. The first system (measures 89-92) features a descending arpeggio in the right hand over a series of dominant 7th chords: F#7, B7, E7, A7, D7, G7, C7, and F7. The bass line provides harmonic support with chords like 1, b13, and #9. The second system (measures 93-94) continues the arpeggio over F7, Bb7, Eb7, and Ab7. The third system (measures 95-98) continues over Db7, Gb7, F7, and Bb7.

Figure 4.18 *Five* by Bill Evans, Altered by descending arpeggio (a major triad two whole steps below the root of the dominant 7th chord), in first inversion.

Figure 4.19 shows two systems of musical notation for the piano accompaniment of 'Five' by Bill Evans. The first system (measures 33-36) features a descending arpeggio in the right hand over a series of dominant 7th chords: F#7, B7, E7, A7, D7, G7, C7, and F7. The bass line provides harmonic support with chords like #9, 1, and b13#9. The second system (measures 37-40) continues the arpeggio over F7, Bb7, Eb7, Ab7, Db7, Gb7, C7, and F7.

Figure 4.19 *Five* by Bill Evans, Altered by descending arpeggio (a major triad two whole steps below the root of the dominant 7th chord), in first inversion.

Ex.3 Lydian Dominant and Altered Scale

This exercise features the alternating use of arpeggios derived from Lydian dominant and altered harmonies. Solo materials include the triad with the root.

a) A whole step above the root of the dominant 7th chords, in the first two beats of each bar, to represent the Lydian dominant harmony; and

b) Two whole steps below the root of the dominant 7th chords, in beats three and four, to represent the altered scale harmony.

For example, on chord F[#]7 and B7 in the first measure, notes from the G[#] major triad (whole step above F[#]) and G major triad (two whole steps below B7) are played to represent F[#] Lydian dominant and B altered harmonies, respectively.

As with the previous exercises, we can play this exercise in root position, first inversion, and second inversion, as follows.

The musical score consists of two systems of piano accompaniment. The first system (measures 41-48) features descending arpeggios for F[#]7, B7, E7, A7, D7, G7, C7, and F7. The second system (measures 45-52) features descending arpeggios for F7, B^b7, E^b7, A^b7, D^b7, G^b7, C7, and F7. Each measure contains a descending arpeggio in the right hand and a chord symbol in the left hand.

Figure 4.20 *Five* by Bill Evans, Lydian dominant alternating with Altered scale harmonies: all descending arpeggios.

73 F[#]7 B⁷ E⁷ A⁷ D⁷ G⁷ C⁷ F⁷

3 b13 1 #9 13 #11 9 7

77 F⁷ B^b7 E^b7 A^b7 D^b7 G^b7 C⁷ F⁷

Figure 4.21 *Five* by Bill Evans, Lydian dominant alternating with Altered scale harmonies: ascending and descending arpeggios.

81 F[#]7 B⁷ E⁷ A⁷ D⁷ G⁷

7 9 11 13 #9 1 b13 11

84 C⁷ F⁷ F⁷ B^b7 E^b7 A^b7

87 D^b7 G^b7 C⁷ F⁷

Figure 4.22 *Five*, by Bill Evans, Lydian dominant ascending arpeggio to altered descending arpeggio.

Ex. 4 Exercises with Other Material

This exercise features the alternating use of arpeggios and scales, while the dominant 7th chord can be interpreted alternatingly between Lydian Dominant and Altered. Each measure contains materials as follows.

a) On beats one and two: Ascending arpeggio constructed from the triads that represent the Lydian Dominant harmony (e.g. G # major triad on F#7 chord).

b) On beats three and four: Descending “altered” scale starting from the degree #9 of the dominant 7th chord (e.g. descending B Altered Scale starting from “D”).

Figure 4.23 *Five* by Bill Evans, Lydian dominant ascending triplet triad to altered descending scale.

The following exercise contains descending Lydian Dominant scales starting from the root on all dominant 7th chords. Additional chromatic approaches are added and triplet 8th note rhythms are used to make the line more interesting.

Figure 4.24 *Five* by Bill Evans, Continue on descending scales

4.4.2 Exercises for Waltz for Debby

1) Song Description

Bill Evans' original composition "Waltz for Debby" is in AABA form with a length of 40 measures. The chart below shows the song's chord changes in the key of F Major, which is the original key.

The exercises created in this section are designed to develop the players' improvisational skills on two types of iii-vi-ii-v chord progressions – diatonic iii-vi-ii-v (i.e. Am7 Dm7 Gm7 C7 as seen in measures 1 and 2, for example) and dominant iii-vi-ii-v (i.e. A7 D7 G7 C7 as seen in measures 3 and 4, for example).

81 **D** Am⁷ Dm⁷ Gm⁷ C⁷ A⁷ D⁷ G⁷ C⁷

85 F⁷ B^b6 Gm⁷(b5) C⁷ Am⁷ D⁷ Gm⁷ C⁷

89 Am⁷ Dm⁷ Gm⁷ C⁷ A⁷ D⁷ G⁷ C⁷

93 A⁷ Dm⁷ Bm⁷ E⁷ A^{maj7} Bm⁷ C^{#m7} Bm⁷

97 **E** Gm⁷ C⁷ Am⁷ D⁷ Gm⁷ A⁷ Dm⁷ Cm⁷

101 Bbmaj⁷ A⁷ Dm⁷ G⁷ Abmaj⁷ Dbmaj⁷ Gm⁷ C⁷

105 **F** Am⁷ Dm⁷ Gm⁷ C⁷ A⁷ D⁷ G⁷ C⁷

109 F⁷ B^b6 Gm⁷(b5) C⁷ Am⁷ Dm⁷ Bm⁷ E⁷

113 Am⁷ F⁷ Bbmaj⁷ A⁷alt. Dm⁷ G⁷ A⁹

117 Am⁷ Ab⁹ Gm⁷ C⁷ F⁶ Dm⁷ Gm⁷ C⁷

Figure 4.25 *Waltz for Debby* by Bill Evans, solo chart from *Waltz for Debby*

2) Problem

One of the difficulties in playing this tune is the harmonic aspect of the improvisation. Harmonically, the chord changes song include fast changing chord progressions (two chords in one bar) throughout the form. According to the observation of Bill Evans' solo, which will be described later, his improvisation in this song largely features harmonic specificity rather than harmonic generalization,

especially during the parts with iii-vi-ii-v chord progressions. Therefore, the most challenging objective of these “Waltz for Debbie” exercises is to develop the player’s ability to approach the target note of each chord properly and smoothly. Two types of progressions mentioned above should be included in the exercises.

3) Observation from Bill Evans’ Solo

Observation of Evans’ solo can be divided into two groups, considering two types of iii-vi-ii-v progressions – diatonic iii-vi-ii-v and secondary dominant iii-vi-ii-v.

- Solo on Diatonic iii-vi-ii-v (Am7 Dm7 Gm7 C7) From the study of Bill Evans’ solo, it was observed that the majority of the target notes used by Evans during the diatonic iii-vi-ii-v are the notes from chord tones (1, 3, 5, or 7). In addition, further studies, which have been done regarding how to connect each of the target notes, found that there are ways to connect each target note together – notes from chord tones, notes from the scale, and/or from chromatic approach.

-



Figure 4.26 *Waltz for Debby* by Bill Evans from album *Waltz for Debby*, notes from the scale.



Figure 4.27 *Waltz for Debby* by Bill Evans from album *Waltz for Debby*, chromatic approach line

- Solo on Secondary Dominant iii-vi-ii-v (A7 D7 G7 C7) from observation, as with the case of “Five,” two types of dominant scales are used for improvising on each of the dominant 7th chords – Lydian Dominant and altered scales.

From the study of Evans' solo, it was observed that the majority of the target notes used by Evans during the secondary dominant iii-vi-ii-v are the following notes.

- o On the degree #9 of the dominant 7th chord, in case of altered scale harmony.
- o On the degree 13 of the dominant 7th chord, in case of Lydian Dominant harmony.



Figure 4.28 *Waltz for Debby* by Bill Evans, Altered scale target note #9 on Dominant 7th in each chord.

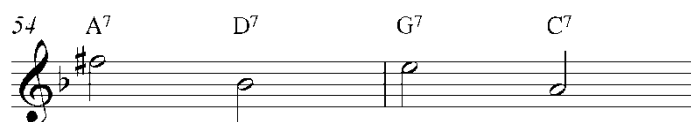


Figure 4.29 *Waltz for Debby* by Bill Evans, Lydian Dominant scale target note 13 on Dominant 7th in each chord.



Figure 4.30 *Waltz for Debby* by Bill Evans, Lydian Dominant scale target note #11 on Dominant 7th in each chord.

4) Exercises

From the findings described in the above section, exercises were made to practice improvising on diatonic and extended dominant progression as follows.

Ex. 1 Diatonic

From the study discussed above, we can conclude with two groups of exercises for the song “Waltz for Debbie” – Diatonic iii-vi-ii-v exercises and Secondary Dominant iii-vi-ii-v exercises.

Diatonic Exercises: Each of the exercises shown below feature the following combinations of materials for target notes, solo line, and connection.

- Target Note: All of the exercises in this group use notes in the 3rd degree of the chords (e.g. C, F, B $\flat$ and E on chords Am7, Dm7, Gm7 and C7, respectively) as target notes.
- Solo Line: After the target note is reached, the following solo lines are constructed with notes in the chord tones (1, 3, 5, and 7).
- Approach Notes: In the case of “Waltz for Debbie” exercises, approach notes are notes that are placed immediately before the target notes. In the exercises below, approach notes include notes from chord tones (figures 20, 22 and 23) and chromatic approach (figures 21 and 13).



Figure 4.31 *Waltz for Debby* by Bill Evans, connects by chord tone on target notes 1, 3, 5 and 3.

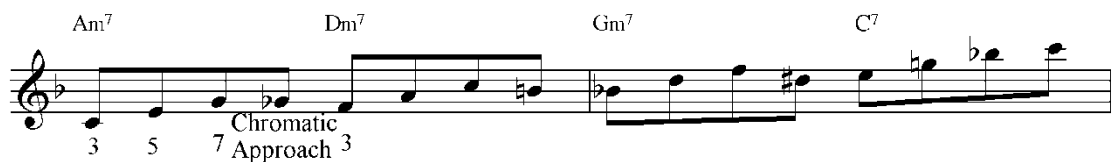


Figure 4.32 *Waltz for Debby* by Bill Evans, chord tone on target notes 3, 5 and 7 and connect by Chromatic Approach

Once the above ideas can be performed more fluently, some rhythmic variation can be created based on the previous ideas, including the following.



Figure 4.33 *Waltz for Debby* by Bill Evans, chord tone by rhythmic eighth notes and with a rest on beat 4.

It should be noted that this idea can be applied to other similar chord progressions as well. The example below demonstrates how to use this idea to solo on the chord progression in measures 23 to 24 (A $\flat$ Maj7, D $\flat$ Maj7, Gm7, C7).

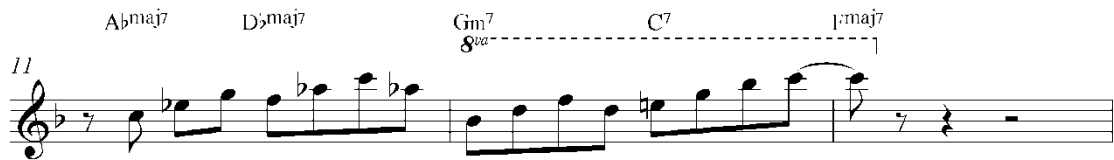


Figure 4.34 *Waltz for Debby* by Bill Evans, connectby chordtone on other progression chords

Ex. 2 Secondary Dominant

This exercise was created to develop the player's improvisational capability on the parts of the song that contain secondary dominant iii-vi-ii-vi (A7 D7 G7 C7). Special focus was placed on the use of arpeggios and scales related to Lydian Dominant and altered harmonies.

Target Note: Note on beat 1 and 3 in each bar will be the special target note

- o #9 in the case of Altered Scale creation.
- o 13 in the case of Lydian Dominant Scale creation.

- Solo Line: we will create exercises from in each scale and create rhythm from arpeggio.

Ex. 3 Altered Scale

Exercises on Altered Scale – we will start to create target notes from the following:



Figure 4.35 *Waltz for Debby* by Bill Evans, create target note #9 from arpeggio.



Figure 4.36 *Waltz for Debby* by Bill Evans, create target note #9 from scale.



Figure 4.37 *Waltz for Debby* by Bill Evans, Target notes #9 from scale and create rhythmic interest.



Figure 4.38 *Waltz for Debby* by Bill Evans, Target note #9 from scale and arpeggio creation.

Ex. 4 Lydian Dominant

Exercises on Lydian Dominant Scale – each chord starts from 13 and can be created using various approaches, including the following:



Figure 4.39 *Waltz for Debby* by Bill Evans, create target note 13 from scale.



Figure 4.40 *Waltz for Debby* by Bill Evans, create target note 13 from chromatic scale.



Figure 4.41 *Waltz for Debby* by Bill Evans, create target note 13 from enclosure.

Exercises on Lydian Dominant Scale in each chord start from 11 and can be created using various approaches, including the following.



Figure 4.42 *Waltz for Debby* by Bill Evans, create target note #11 from ascending scale



Figure 4.43 *Waltz for Debby* by Bill Evans, create rhythmic interest between arpeggios from Lydian dominant and from altered scale.

CHAPTER V

PROGRAM NOTES

5.1 Performer Biography

Nontawat Chittampai, Piano

Nontawat Chittampai was born in Bangkok In 1985. He began his piano studies seriously when he entered The College of Dramatic Arts. In 2003 he continued musical studies in the Western music program, Faculty of Humanities, Kasetsart University. He took piano performance lessons with Assistant Professor Julmanee Sudasna Na Ayudhaya and graduated with the Bachelor's Degree in 2006.

At present Nontawat is studying at the College of Music, Mahidol University, working on the Master's Degree in Jazz Performance with Mr. Darin Pantoomkomol. He is a full-time pianist at the Landmark Bangkok Hotel.

5.2 Details of the Program

Five by Bill Evans

Five was composed by Bill Evans and was debuted on the album *New Jazz Conception*, led by Bill Evans, and released in 1956 on Riverside Records. This album was produced by Orrin Keepnews, with Teddy Kotick on Bass and Paul Motian on Drums.

Israel by John Carisi

Israel is a minor-blues tune written by the American jazz trumpeter John Carini. Bill Evans covered this song on the album *TRIO' 65*, Featuring Chuck Israel,

who replaced Scott LaFaro after he tragically died in a car accident in 1961, and Larry Bunker, who replaced Paul Motian.

Waltz for Debby by Bill Evans

Waltz for Debby was composed by Bill Evans and was debuted on the album *New Jazz Conception*, which was the second and final album from the legendary Classic Trio, 1951-1961, with Scott LaFaro and Paul Motian, shortly before LaFaro died from in a car accident.

Comrade Conrade by Bill Evans

Comrade Conrade is from *The Bill Evans Album*, which was released in 1971. The *Bill Evans Album* won Grammy Awards for the Best Jazz Instrument Solo and the Best Jazz Performance by a Group in 1972. This album was the first album recorded by Bill Evans on piano and Fender Rhodes guitar, with Eddie Gomez on Bass and Marty Morrell on Drums.

Mornin' Glory by Bobbie Gentry

Mornin' Glory was composed by the American singer-songwriter Bobbie Gentry (Roberta Lee Streeter), born on July 27, 1944. Gentry was a song writer of many films and during 1968 to 1981, she hosted her own series on BBC-TV in London and wrote and arranged music.

Bill Evans performed this song on his first release for Fantasy Records, which was a live album, the "Tokyo Concert," with Bill Evans, Eddie Gomez and Marty Morell, recorded at the Yubin Chokin Hall in Tokyo, Japan, in 1973.

The Days of Wine and Roses by Henry Mancini

The Days of Wine and Roses was composed by Henry Mancini (1924-1994), composer and arranger, who wrote some of the most popular scores for classic movies, including the song *Moon River* from the famous film *Breakfast at Tiffany's*.

5.3 Date, Time and Venue of the Performance

Date: Tuesday, March 25, 2014

Time: 11:00 AM

Venue: Room B112, College of Music, Mahidol University

CHAPTER VI

CONCLUSION AND RECOMMENDATIONS

6.1 Conclusion

The Jazz Piano Recital Tribute to Bill Evans by Nontawat Chittampaiwas performed on Tuesday, March 25, 2014, in Room B112, at the College of Music, Mahidol University. The recital program included:

1. *Five*, composed by Bill Evans
2. *Israel*, composed By John Carisi
3. *Waltz for Debby*, composed by Bill Evans
4. *Comrade Conrade*, composed by Bill Evans
5. *Mornin' Glory*, composed by Bobbie Gentry
6. *Days of Wine and Roses*, composed by Henry Mancini

The recital committee consisted of Dr. Christopher Schaub, Dr. Paul Cesarczyk, and Dr. Pathorn Srikanandaas, the outside committee specialist. The recorded program on CD and DVD has been attached to this document. There were approximately 25 people in attendance.

6.2 Suggestions

Following the completion of the recital I would like to provide suggestions which can be divided into the three following topics:

1. Analysis of Bill Evans's Style and Creation of the Exercises
2. Performance Preparation
3. Program Notes

6.2.1 Analysis of Bill Evans's Style and Exercise Creation

Every musician should understand how to prepare to create something that will improve musical knowledge and develop technical skill. The performer should also understand the songs in terms of styles and characters of the compositions, concepts of the composers, the form of the works, including the chord progressions, as well as have ideas for how to make a good solo improvisation. Performers should also view video to aid in comprehension of each piece's purpose and expression. A good performer should create exercises to practice skills, develop muscle memory, and improve articulation, all of which can be applied in performance.

6.2.2 Performance Preparation

After completing the entire process of the graduation recital, there are some suggestions that I can make. First, I believe it was a good idea to do tribute recital to Bill Evans. All pieces selected maintained the influence of Bill Evans, including pieces from all of his periods. The performer selected pieces of different styles, but was able to analyze them and make a nice rendition. All of the ensemble members respected the rehearsal schedule, the lead sheets created for the performers were helpful. These made the rehearsals more successful.

It is advised for performers to always improve, including with articulation, by studying media and transcribing it for practice. It is also important to practice technique develop the muscles for playing the instrument. Finally, it is advised to always practice with a metronome.

6.2.3 Program Notes

The program repertoire was selected from Bill Evans' compositions and other composers from different periods, but with the idea to play all the pieces with Bill Evans' character. The performer is going to get a lot of technique and style from each song and also can develop his skill and his music knowledge too.

The order of the pieces is important, and the performer should begin to learn the pieces from the early period of Bill Evans and end with the last period, attentive to the difference between the pieces. This includes an understanding of the sidemen that Evans used when each of the songs was first performed. It is also

important to understand the background and form each piece fully, to give expression and confidence throughout the entire program.

6.3 Ideas for Future Concerts

6.3.1 Jazz piano recital of Bebop music

6.3.2 Jazz piano recital of pentatonic and fourth style music in the style of McCoy Tyner

6.3.3 Jazz piano recital tribute to Brad Mehldau

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APPENDIX

Lead sheets for individual performers for the following songs:

Five by Bill Evans

Israel by John Carini

Waltz for Debby by Bill Evans

Comrade Conrade by Bill Evans

Mornin' Glory by Bobby Gentry

Days of Wine and Roses by Henry Mancini

FIVE

Medium Uptempo Swing ♩ = 200

Bill Evans

Intro

N.C.
Bass

13 A Bb Gb7 Cm7 F11 Dm7 G7 Cm7 F7(#11)

17 Bbmaj7 Bb/Ab Eb/G Ebm7/Gb Bbmaj7/F

2

21 B $\flat$ Gm7 Cm7 F11 Dm7 G7 Cm7 F7($\sharp$ 11)

25 **B** B $\flat$ maj7 B $\flat$ /A $\flat$ E $\flat$ /G E $\flat$ m7/G $\flat$ B $\flat$ maj7/F

29 Am7 4 D7($\sharp$ 9) G7($\sharp$ 9) A $\flat$ m7 D $\flat$ 7($\sharp$ 9) 4

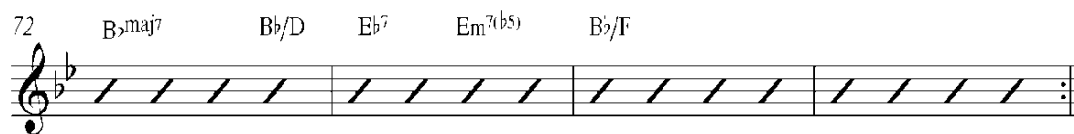
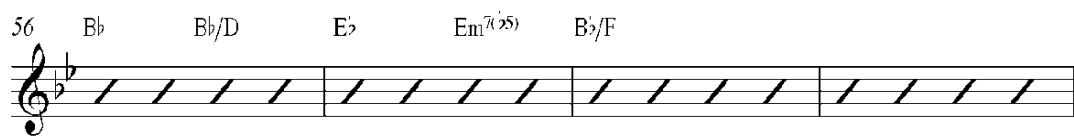
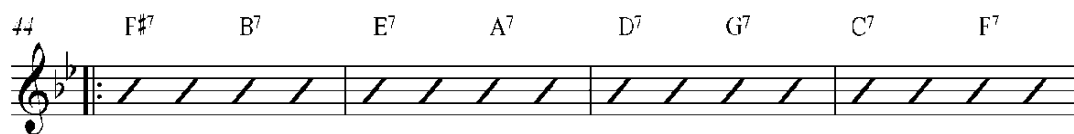
34 **C** Gm7 4 C7($\sharp$ 9) F7($\sharp$ 9) F $\sharp$ m7($\sharp$ 5) 4 B7 4

39 B $\flat$ Gm7 Cm7 F7($\sharp$ 11) Dm7 G7 Cm7 F7($\sharp$ 11)

43 B $\flat$ maj7 B $\flat$ /A $\flat$ E $\flat$ /G E $\flat$ m7/G $\flat$ B $\flat$ maj7/F

Fine

Solo



92 **H** D⁷ G⁷ 3

Bass

96 C⁷ F⁷

I

100 F⁷ B^{b7} E^{b7} A⁷ D⁷ C^{m7} G^{b7} F⁷

Drums

104 B^{b7}maj⁷ B^b/D E^{b7} E^{m7}(^{b5}) B^b/F

J

108 F^{#7} B⁷ E⁷ A⁷ D⁷ G⁷ C⁷ F⁷

Piano

112 B⁷ B^{b7}maj⁷/D E^{b7} E^{m7}(^{b5}) B^b/F

116 F^{#7} B⁷ E⁷ A⁷ D⁷ G⁷ C⁷ F⁷

Drums

120 B⁷ B^{b7}maj⁷/D E^{b7} E^{m7}(^{b5}) B^b/F

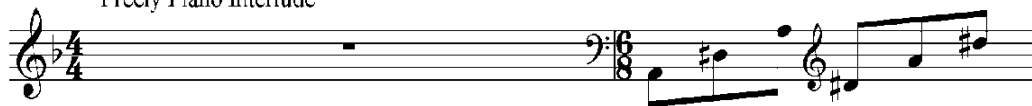
D.S. al Fine

Israel

John Carisi

Swing ♩ = 200

Freely Piano Interlude



Head In

3 $Dm^{6\flat}$ $Dm^{9(45)}$ $Dm^{6\flat}$ $D7(b9)$

7 Gm^6 C^7 Dm^7 Em^7 $F^{6\flat}$ Am^7

11 $Bbmaj^7$ $Ebm^{7(411)}$ $A^{7(b9)}_{(25)}$ $Dm^{6\flat}$ F^7 Bb^7 E^7

Solo

15 $Dm^{6\flat}$ $Dm^{9(45)}$ $Dm^{6\flat}$ $D7(\sharp 9)$

19 Gm^9 C^7 Fm^6 $Bbmaj^7$

23 $Em^{7(25)}$ $A^{7(b9)}$ $Dm^{6\flat}$ Eb^7

27

Bass Solo

28

Piano Solo

Trade 12 Bar

2

29

Bass Drums

31

Bass Drums

33

Piano Drums

35

Piano Drum

Head Out

37

$Dm9/6$ $Dm9(\sharp 5)$ $Dm9/6$ $D7(b9)$

41

$Gm6$ $C7$ $Dm7$ $Em7$

45

$Bbmaj7$ $E_b7(\sharp 11)$ $A7(b9)$ $Dm9/6$

Ending

49

$D7(\sharp 9)$ $G7(b9)$ $C7(\sharp 11)$ $F7(\sharp 11)$

Waltz For Debby

Medium Jazz Waltz

Bill Evans

A

dolce espress.

Piano

Fmaj7/A Dm7 Gm7 C7 A7/G D7/F# G7/F C7/E

9

F7/Eb Bb6/D Gm7(b9)/Db C7 C7/Bb Am7 Dm7 Gm7 C7

cresc. senza pedal

Pno.

F7/Eb Bb6/D Gm7(b9)/Db C7 C7/Bb Am7 Dm7 Gm7 C7

cresc. senza pedal

17

Fmaj7/A Dm7 Gm7 C7 A7/C# D7/C G7/B C7/Bb

Pno.

Fmaj7/A Dm7 Gm7 C7 A7/C# D7/C G7/B C7/Bb

2

25 A⁷ Dm⁷ B⁷ E⁷ A/C Bm⁷ A⁷ A⁷/G

Pno.

33 **B** Gm⁷ C⁷ Am⁷ D⁷ Gm⁷ A⁷ Dm⁷ Cm⁹

Pno.

41 B⁷/maj⁷ A⁷ Dm⁷ G¹³ A⁷/maj⁷ D⁷/maj⁷ Gm⁷ C⁷

Pno.

49 Fmaj⁷/A Dm⁷ Gm⁷ C⁷ A⁷/G D⁷/F⁷ G⁷/F C⁷/E F⁷/E^b

Pno.

58 Bb^6/D $Gm^7(b^9)/Db$ C^7 C^7/Bb Am^7 $D^7(11)$ Bm^7 E^7 3

Pno.

65 Am^7 F^7 B^7maj^7 $A^7(sus4)$ Dm^7 G^7

rall.

72 G^7alt A Tempo F^7maj^7/C $A^7(b^9)/C$ Gm^7/C $A^7(b^9)/C$ F^7maj^7 Ab^7 Gm^7 Ab^7

Pno.

77 F^7maj^7/C Ab^7/C Gm^7/C $A^7(b^9)/C$ F^7maj^7 Ab^7

pedal C

Comrade Conrade

Bill Evans

Piano

Measures 1-4: $E m^7$, $A^7(sus4)$, $A^7(\sharp 9)$, D^{maj7} , G^{maj7}

Pno.

Measures 5-8: $C\sharp m^7(b5)$, $F\sharp 7(\sharp 9)$, $B m^9$, $B m^9/A$

Pno.

Measures 9-12: G^{maj7} , $F\sharp 7(b9)$, $B m^9$, $B m^7/A$

2

13 $G\sharp m^7(25)$ $C\sharp 7(\sharp 9)_{(25)}$ $F\sharp m^1$

Pno. $G\sharp m^7(25)$ $C\sharp 7(\sharp 9)_{(25)}$ $F\sharp m^{11}$

17 Bm^7 $E7(sus4)$ $E7(\sharp 9)_{(25)}$ $A\text{maj}^7$ $D\text{maj}^7$

Pno. Bm^7 $E7(sus4)$ $E7(\sharp 9)_{(25)}$ $A\text{maj}^7$ $D\text{maj}^7$

21 $G\sharp m^7(b5)$ $C\sharp 7(\sharp 9)_{(25)}$ $F\sharp m^9$ $F\sharp m^7/E$

Pno. $G\sharp m^7(b5)$ $C\sharp 7(\sharp 9)_{(25)}$ $F\sharp m^9$ $F\sharp m^7/E$

25 $D\text{maj}^7$ $C\sharp 7(\sharp 9)_{(25)}$ $F\sharp m^9$ $F\sharp m^7/E$

Pno. $D\text{maj}^7$ $C\sharp 7(\sharp 9)_{(25)}$ $F\sharp m^9$ $F\sharp m^7/E$

29 $D\sharp m7(b5)$ $G\sharp7(\sharp5)$ $C\sharp m11$

Pno.

33 $F\sharp m7$ $B7(sus4)$ $B7(\sharp5)$ $E\text{maj}7$ $A\text{maj}7$

37 $Ebm7(b5)$ $A\flat7(\sharp5)$ $D\flat m9$ $D\flat m7/B$

41 $A\text{maj}7$ $A\flat7(\sharp5)$ $D\flat m9$ $D\flat m7/B$

45 $Bbm7(b5)$ $E\flat7(\sharp5)$ $A\flat m11$

49 $C\sharp m7$ $F\sharp7(sus4)$ $F\sharp7(\sharp5)$ $B\text{maj}7$ $E\text{maj}7$

53 $A\sharp m7(b5)$ $D\sharp7(\sharp5)$ $G\sharp m9$ $G\sharp m7/F\sharp$

57 $E\text{maj}7$ $E\flat7(\sharp5)$ $G\sharp m9$ $G\sharp m7/F\sharp$

61 $Fm7(b5)$ $B\flat7(\sharp5)$ $Ebm11$

65 A $\flat$ m⁷ D $\flat$ 7(sus4) D $\flat$ 7($\sharp$ ₅⁹) G $\flat$ ma $\flat$ 7 B $\flat$ ma $\flat$ 7

69 Fm⁷(b5) B $\flat$ 7($\sharp$ ₅⁹) E $\flat$ ma $\flat$ 9 E $\flat$ ma $\flat$ 7/D $\flat$

73 C $\flat$ ma $\flat$ 7 B $\flat$ 7($\flat$ ₅⁹) E $\flat$ m⁹ E $\flat$ m⁷/D $\flat$

77 C $\flat$ m⁷($\sharp$ ₅) F7($\sharp$ ₅⁹) B $\flat$ m⁷

81 E $\flat$ m⁷ A $\flat$ 7(sus4) A $\flat$ 7($\sharp$ ₅⁹) D $\flat$ ma $\flat$ 7 G $\flat$ ma $\flat$ 7

85 C $\flat$ m⁷(b5) F7($\flat$ ₅⁹) B $\flat$ m⁹ B $\flat$ m⁹/A $\flat$

89 G $\flat$ ma $\flat$ 7 F7($\flat$ ₅⁹) B $\flat$ m⁹ B $\flat$ m⁷/A $\flat$

93 G $\flat$ m⁷($\sharp$ ₅) C7($\sharp$ ₅⁹) Fm¹¹

97 B $\flat$ m7 E $\flat$ 9(sus4) E $\flat$ 7($\frac{b9}{45}$) A $\flat$ m $\sharp$ 7 D $\flat$ m $\sharp$ 7

101 Gm7($\frac{b5}{25}$) C7($\frac{\sharp9}{45}$) Fm9 Fm7/E $\flat$

106 D $\flat$ m $\sharp$ 7 C7($\frac{\sharp9}{45}$) Fm9 Fm7/E $\flat$

110 Dm7($\frac{b5}{25}$) G7($\frac{\sharp9}{45}$) Cm11

114 Fm7 B $\flat$ 9(sus4) B $\flat$ 7($\frac{b9}{45}$) E $\flat$ m $\sharp$ 7 A $\flat$ m $\sharp$ 7

118 Dm7($\frac{b5}{25}$) G7($\frac{\sharp9}{45}$) Cm9 Cm7/B $\flat$

122 A $\flat$ m $\sharp$ 7 G7($\frac{b9}{45}$) Cm9 Cm7/B $\flat$

126 Am7($\frac{b5}{25}$) D7($\frac{\sharp9}{45}$) Gm11

130 Cm⁷ F⁹(sus4) F⁷(^{b9}₅) B^bmaj⁷ E^bmaj⁷

134 A⁷(^{b5}) D⁷(^{b9}₅) Gm⁹ Gm⁷/F

138 E^bmaj⁷ D⁷(^{b9}₅) Gm⁹ Gm⁷/F

142 Em⁷(^{b5}) A⁷(^{b9}₅) Dm¹¹

146 Gm⁷ C⁷(sus4) C⁷(^{b9}₅) F⁺maj⁷ B^bmaj⁷

150 Em⁷(^{b9}) A⁷(^{b9}₅) Dm⁹ Dm⁷/C

154 B^bmaj⁷ A⁷(^{b9}₅) Dm⁹ Dm⁷/C

158 Bm⁷(^{b5}) E⁷(^{b9}₅) Am¹¹

Sheet music for Piano (Pno.) and Piano (Piano) sections, measures 1 through 13. The key signature is one sharp (F#), and the time signature is 4/4.

Measures 1-4:

- Chords: Dm⁷, G⁷(sus⁴), G⁷(^{#9}/_{#5}), C^{maj}⁷, F^{maj}⁷

Measures 5-8:

- Chords: Bm⁷(^{#5}), E⁷(^{#9}/_{#5}), Am⁹, Am⁷/G

Measures 9-12:

- Chords: F^{maj}⁷, E⁷(^{#9}/_{#5}), Am⁹, Am⁷/G

Measures 13:

- Chords: F^{#m}⁷, B⁷(^{#9}/_{#5}), Em¹¹

2

17 Am⁷ D⁹(sus4) D⁷([♯]9) Gmaj⁷ Cmaj⁷

Pno.

21 F[♯]m⁷([♯]5) B⁷([♯]5) Em⁹ Em⁷/D

Pno.

25 Cmaj⁷ B⁷([♭]9) Em⁹ Em⁷/D

Pno.

29 C[♯]m⁷([♭]5) F[♯]7([♯]9) Bm¹¹

Pno.

Mornin' Glory

Bobbie Gentry

Maestoso

Dolce Tranquillo Piano Freely

Maestoso

Piano

5

espression

Pno.

9

leggiero schezo

Chord symbols: Dmaj7, Cmaj7, Dmaj7, Cmaj7, Dmaj7, Dmaj7, A37#11, Am7, D7, Gmaj7, F/G, Gmaj7, Bm7.

2 13 Am⁷ Bm⁷ Cmaj7(♯11) D⁷ Gmaj⁷

Pno.

16 Cmaj⁷ F♯m⁷ B⁷

Pno.

A Tempo With Bass

19 Emaj⁷ Amaj⁷ Emaj⁷ Amaj⁷

Dolce espress. Amaj⁷ Emaj⁷ Amaj⁷

Pno.

23 Emaj⁷ G♯m⁷ B♭m⁷ Eb⁷ E♭7(♭13)

Emaj⁷ G♯m⁷ B♭m⁷ Eb⁷ E♭7(♭13)

Pno.

27 $A\flat maj7$ $G\flat maj7$ $A\flat maj7$ $G\flat maj7$

Stretto mp

Pno.

31 $A\flat maj7$ $C\flat maj7$ $B\flat m7$ $E m7$ A^7

Cres

Pno.

Tutti

35 $D maj7$ $G maj7$ $D maj7$ $G maj7$

Tutti mf

Pno.

Days Of Wines And Roses

Two Key - Concert F&Ab

Henry Mancini

Swing = 160

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

Chord symbols: Fmaj7, Eb7, Am7, D7(b9), Gm7, Eb7(b11), Am7, Dm7, Gm7, Gm7/F, Em7(b5), A7(b9), Dm7, G7, Gm7/C, Bbm7, Eb7(b9).

2

17

A $\flat$ maj7 G $\flat$ 7(#11) Cm7 F7(#9)

21

B $\flat$ m7 G $\flat$ 7(#11)

25

Cm7 Fm7 Fm7/E $\flat$ Dm7(b9) G7(#9)

29

Cm7 Fm7 B $\flat$ m7 Eb7 A $\flat$ maj7 Cm7 C7(b9)

Chart lead sheets for accompaniment for the following songs:

Five by Bill Evans

Israel by John Carini

Waltz for Debby by Bill Evans

Comrade Conrade by Bill Evans

Mornin' Glory by Bobby Gentry

Days of Wine and Roses by Henry Mancini

FIVE

Medium Uptempo Swing ♩ = 200

Bill Evans

Intro N.C.

5 Bass

9 **A** Bb Gm7 Cm7 F11 Dm7 G7 Cm7 F7(11)

13 Bbmaj7 Bb/A> Eb/G Ebm7/Gb Bbmaj7/F

17 Bb Gm7 Cm7 F11 Dm7 G7 Cm7 F7(11)

21 Bbmaj7 Bb/A> F7/G Ebm7/Gb Bbmaj7/F

25 **B** Am7 4 D7(9) G7(9) Am7(b9) Db7(9) 4

leggero

30 Gm7 4 C7(9) F7(9) Fbm7(b5) 4 B7 4

35 **C** Bb Gm7 Cm7 F7(11) Dm7 G7 Cm7 F7(11)

39 Bbmaj7 Bb/Ab Eb/G Ebm7/G> Bbmaj7/F

Fine

Solo

44 F⁷ B⁷ E⁷ A⁷ D⁷ G⁷ C⁷ F⁷

48 B^b B⁷maj⁷/D E^b Em⁷(b5) B^b/F

52 F⁷ B⁷ E⁷ A⁷ D⁷ G⁷ C⁷ F⁷

56 B^b B⁷/D E^b Em⁷(b5) B^b/F

60 D⁷ G⁷

64 C⁷ F⁷

68 F⁷ B^b⁷ E^b⁷ A^b⁷ D^b⁷ G^b⁷ C^m⁷ F⁷

72 B⁷maj⁷ B⁷/D E⁷ Em⁷(b5) B⁷/F

92 **H** D⁷ G⁷ 3

Bass

96 C⁷ F⁷

I

100 F⁷ B⁷ E^{b7} A^{b7} D^{b7} C^{m7} G^{b7} F⁷

Drums

104 B^bmaj⁷ B^b/D E^{b7} E^{m7(b5)} B^b/F⁷

J

108 F⁷ B⁷ E⁷ A⁷ D⁷ G⁷ C⁷ F⁷

Piano

112 B^b B^bmaj⁷/D E^{b7} E^{m7(b5)} B^b/F⁷

K

116 F⁷ B⁷ E⁷ A⁷ D⁷ G⁷ C⁷ F⁷

Drums

120 B^b B^bmaj⁷/D E^{b7} E^{m7(b5)} B^b/F⁷

L

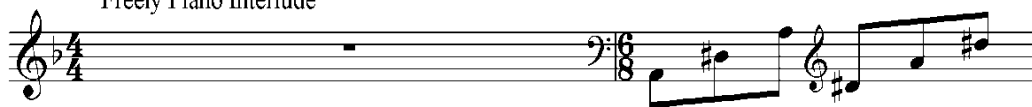
D.S. al Fine

Israel

John Carisi

Swing ♩ = 200

Freely Piano Interlude



Head In

3 $Dm^{\flat 9}$ $Dm^{\flat 9}(\sharp 5)$ $Dm^{\flat 9}$ $D7(\flat 9)$

7 Gm^6 C^7 Dm^7 Em^7 $F^{\flat 9}$ Am^7

11 $Bb^{\flat}maj^7$ $Eb^7(\sharp 11)$ $A^7(\sharp 5)$ $Dm^{\flat 9}$ F^7 Bb^7 Eb^7

Solo

15 $Dm^{\flat 9}$ $Dm^{\flat 9}(\sharp 5)$ $Dm^{\flat 9}$ $D7(\sharp 9)$

19 Gm^9 C^7 Fm^6 $Bb^{\flat}maj^7$

23 $Em^7(\flat 5)$ $A^7(\flat 9)$ $Dm^{\flat 9}$ Eb^7

27

28

Bass Solo

Piano Solo

Trade 12 Bar

2

29

Bass Drums

31

Bass Drums

33

Piano Drums

35

Piano Drum

Head Out

37

Dm^9 $Dm^9(b5)$ Dm^9 $D7(b9)$

41

Gm^6 C^7 Dm^7 Em^7 $F\#6$ Am^7

45

Bb^{maj7} $Eb7(b11)$ $A7(b9)$ Dm^9 F^7 Bb^7 Eb^7 Dm^9

Ending

49

$D7(b9)$ $G7(b13)$ $C7(b11)$ $F7(b11)$ $E7(b9)$ $Eb7(b11)$ Dm^9

Waltz For Debby

Medium Jazz Waltz

Bill Evans

A F^{maj7}/A Dm⁷ Gm⁷ C⁷ A⁷/G D⁷/F[#] G⁷/F C⁷/E
dolce espress.

9 F⁷/E^b B^b⁶/D Gm⁷(b5)/D^b C⁷ C⁷/B^b Am⁷ Dm⁷ Gm⁷ C⁷
cresc. senza pedal

17 F^{maj7}/A Dm⁷ Gm⁷ C⁷ A⁷/G D⁷/F[#] G⁷/F C⁷/E

25 A⁷ Dm⁷ B⁷ E⁷ A/C Bm⁷ Amaj⁷ Amaj⁷/G
cresc.

B 33 Gm⁷ C⁷ Am⁷ D⁷ Gm⁷ A⁷ Dm⁷ Cm⁹

41 B^bmaj⁷ A⁷ Dm⁷ G¹³ C⁷ D^bmaj⁷ Gm⁷ C⁷

C 49 F^{maj7}/A Dm⁷ Gm⁷ C⁷ A⁷/G D⁷/F[#] G⁷/F C⁷/E

57 F⁷/E^b B^b⁶/D Gm⁷(b5)/D^b C⁷ C⁷/B^b Am⁷ D⁷(411) Bm⁷ E⁷
cresc. -- poco stretto

65 Am⁷ F⁷ B^bmaj⁷ A⁷(sus4) Dm⁷ G⁷ G⁷alt.
rall. --

A Tempo

2 73 F[♯]maj⁷/C A[♭]o⁷/C Gm⁷/C A[♭]o⁷/C F[♯]maj⁷ A[♭]o⁷ Gm⁷ A[♭]o⁷

pedal C

77 F[♯]maj⁷ A[♭]o⁷ Gm⁷ A[♭]o⁷ F[♯]maj⁷ A[♭]o⁷

Solo poco accel.

81 **D** Am⁷ Dm⁷ Gm⁷ C⁷ A⁷ D⁷ G⁷ C⁷

85 F⁷ B[♭]6 Gm⁷(b⁵) C⁷ Am⁷ D⁷ Gm⁷ C⁷

89 Am⁷ Dm⁷ Gm⁷ C⁷ A⁷ D⁷ G⁷ C⁷

93 A⁷ Dm⁷ Bm⁷ E⁷ A[♯]maj⁷ Bm⁷ C[♯]m⁷ Bm⁷

97 **E** Gm⁷ C⁷ Am⁷ D⁷ Gm⁷ A⁷ Dm⁷ Cm⁷

101 B[♭]maj⁷ A⁷ Dm⁷ G⁷ A[♯]maj⁷ D[♭]maj⁷ Gm⁷ C⁷

105 **F** Am⁷ Dm⁷ Gm⁷ C⁷ A⁷ D⁷ G⁷ C⁷

109 F⁷ B[♭]6 Gm⁷(b⁵) C⁷ Am⁷ Dm⁷ Bm⁷ E⁷

113 Am⁷ F⁷ B[♭]maj⁷ A⁷alt. Dm⁷ G⁷ A^o7

117 Am⁷ A[♭]o A[♭]o Gm⁷ C⁷ F[♯]6 Dm⁷ Gm⁷ C⁷

D.S al Fine

121 F[♯]maj⁷/C A[♭]o⁷/C Gm⁷/C A[♭]o⁷/C F[♯]maj⁷ A[♭]o⁷ Gm⁷ A[♭]o⁷

125 F[♯]maj⁷/C A[♭]o⁷/C Gm⁷/C A[♭]o⁷/C

Head in first round Time signature 3/4 only Piano and Bass,
Second time singnature 4/4 and Drums together and Head out time signature 4/4

Comrade Conrade

Medium Swing

Bill Evans

1 Bbm7 Eb9(sus4) Eb+7(b9) Abmaj7 Dbmaj7

5 Gm7(b5) C+7(#9) Fm9 Fm7/Eb

9 Dbmaj7 C+7(#9) Fm9 Fm7/Eb

13 Dm7(b5) G+7(#9) Cm11

17 Fm7 Bb(sus4) Bb+7(b9) Ebmaj7 Abmaj7

21 Dm7(b5) G+7(#9) Cm9 Cm7/Bb

25 Abmaj7 G+7 Cm9 Cm7/Bb

29 Am7(b5) D+7(#9) Gm11

Comrade Conrade

Solo

Bill Evans

Em⁷ A⁷(sus4) A⁷(⁹₅) D^{maj7} G^{maj7}

5 C^{m7}(b5) F^{#7}(⁹₅) B^{m9} B^{m9}/A

9 G^{maj7} F^{#7}(⁹₅) B^{m9} B^{m7}/A

13 G^{#m7}(b5) C^{#7}(⁹₅) E^{#m11}

17 B^{m7} E⁷(sus4) E⁷(⁹₅) A^{maj7} D^{maj7}

21 G^{#m7}(b5) C^{#7}(⁹₅) F^{#m9} F^{#m7}/E

25 D^{maj7} C^{#7}(⁹₅) F^{#m9} F^{#m7}/E

29 D^{#m7}(b5) G^{#7}(⁹₅) C^{#m11}

33 F#m7 B7(sus4) B7(⁹₅) E:maj7 A:maj7

37 Ebm7(b5) A7(⁹₅) Dbm9 Dbm7/B

41 A:maj7 Ab7(⁹₅) Dbm9 Dbm7/B

45 Bbm7(b5) Eb7(⁹₅) A7m11

49 C#m7 F#7(sus4) F#7(⁹₅) B:maj7 E:maj7

53 A#m7(b5) D7(⁹₅) G7m9 G7m7/F#

57 E:maj7 Eb7(⁹₅) G7m9 G7m7/F#

61 Fm7(b5) Bb7(⁹₅) Ebm11

65 A^bm⁷ D^b7(sus4) D^b7([#]9₅) G^bma^j7 Bma^j7

69 Fm⁷(^b5) B^b7([#]9₅) E^bma^j9 E^bma^j7/D^b

73 C^bma^j7 B^b7(^b9₅) E^bm⁹ E^bm⁷/D^b

77 Cm⁷(^b5) F⁷([#]9₅) B^bm⁷

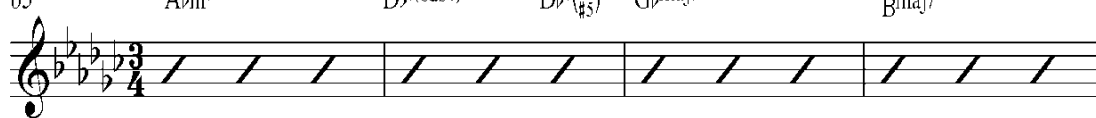
81 E^bm⁷ A^b7(sus4) A^b7([#]9₅) D^bma^j7 G^bma^j7

85 Cm⁷(^b5) F⁷(^b9₅) B^bm⁹ B^bm⁹/A^b

89 G^bma^j7 F⁷(^b9₅) B^bm⁹ B^bm⁷/A^b

93 Gm⁷(^b5) C⁷([#]9₅) Fm¹¹

65 $A\flat m^7$ $D\flat^7(sus4)$ $D\flat^7(\sharp^9_{\flat 5})$ $G\flat maj^7$ $B maj^7$



69 $Fm^7(\flat 5)$ $B\flat^7(\sharp^9_{\flat 5})$ $E\flat maj^9$ $E\flat maj^7/D\flat$



73 $C\flat maj^7$ $B\flat^7(\flat^9_{\sharp 5})$ $E\flat m^9$ $E\flat m^7/D\flat$



77 $Cm^7(\flat 5)$ $F^7(\sharp^9_{\flat 5})$ $B\flat m^7$



81 $E\flat m^7$ $A\flat^7(sus4)$ $A\flat^7(\sharp^9_{\flat 5})$ $D\flat maj^7$ $G\flat maj^7$



85 $Cm^7(\flat 5)$ $F^7(\flat^9_{\sharp 5})$ $B\flat m^9$ $B\flat m^9/A\flat$



89 $G\flat maj^7$ $F^7(\flat^9_{\sharp 5})$ $B\flat m^9$ $B\flat m^7/A\flat$



93 $Gm^7(\flat 5)$ $C^7(\sharp^9_{\flat 5})$ Fm^{11}



97 Bbm⁷ Eb⁹(sus4) E⁷(b⁹) Abmaj⁷ Dbmaj⁷

101 Gm⁷(b5) C⁷(#9) Fm⁹ Fm⁷/E^b

106 Dbmaj⁷ C⁷(#9) Fm⁹ Fm⁷/Eb

110 Dm⁷(b5) G⁷(#9) Cm¹¹

114 Fm⁷ Bb⁹(sus4) Bb⁷(b⁹) E⁷maj⁷ Abmaj⁷

118 Dm⁷(b5) G⁷(#9) Cm⁹ Cm⁷/B^b

122 A⁷maj⁷ G⁷(b⁹) Cm⁹ Cm⁷/B^b

126 Am⁷(b5) D⁷(#9) Gm¹¹

130 Cm⁷ F⁹(sus4) F⁷(^b9₅) B^bma⁷ E^bma⁷

134 Am⁷(^b5) D⁷([#]9₅) Gm⁹ Gm⁷/F

138 E^bma⁷ D⁷(^b9₅) Gm⁹ Gm⁷/F

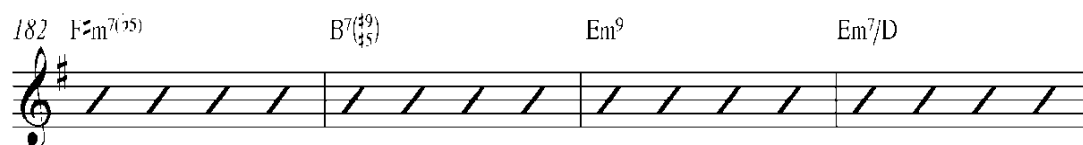
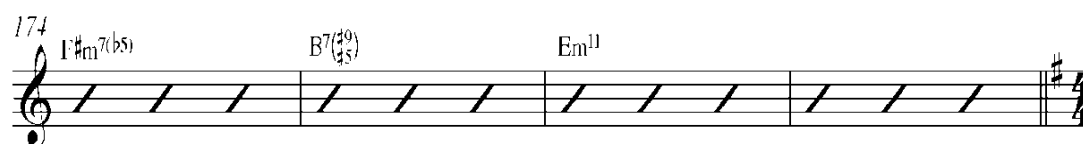
142 Fm⁷(^b5) A⁷([#]9₅) Dm¹¹

146 Gm⁷ C⁷(sus4) C⁷([#]9₅) Fma⁷ B^bma⁷

150 Em⁷(^b9) A⁷([#]9₅) Dm⁹ Dm⁷/C

154 B^bma⁷ A⁷(^b9₅) Dm⁹ Dm⁷/C

158 Bm⁷(^b5) E⁷([#]9₅) Am¹¹



Mornin' Glory

Bobbie Gentry

Maestoso

Dolce Tranquillo Piano Freely

espression

A Tempo With Bass

Dolce espress.

Stretto mp

Cres

4

Head Out

101 *mf* Dmaj7 Gmaj7 Dmaj7 Gmaj7

105 Dmaj7 Dmaj7 Bb7(#11) Am7 D7 *cresc.*

109 Gmaj7 Fmaj7 Gmaj7 Bm7 Am7 D7(#11) 8va-----

115 Gmaj7 Cmaj7 F#m11 B13 *rall.*

119 Emaj7 Amaj7 Emaj7 Amaj7 *p dolce espress.* *dim.*

123 Emaj7 G7m7 F#m7 G7m7 *dolce expression*

127 Amaj7 B9 Emaj7 Amaj7 *cresc.*

131 Emaj7 Amaj7 Emaj7 Amaj7 Emaj7(#11) 8va----- *poco rall* 3 3

The musical score for 'Head Out' is written in treble clef with a key signature of two sharps (F# and C#). It consists of eight staves of music. The first staff (measures 101-104) features a melody with notes G4, A4, B4, and C5, with chords Dmaj7 and Gmaj7. The second staff (measures 105-108) continues the melody with chords Dmaj7, Bb7(#11), Am7, and D7. The third staff (measures 109-112) includes a section marked '8va' with a dashed line, indicating an octave shift. The fourth staff (measures 113-116) features chords Gmaj7, Cmaj7, F#m11, and B13. The fifth staff (measures 117-120) has chords Emaj7, Amaj7, Emaj7, and Amaj7, with dynamics 'p dolce espress.' and 'dim.'. The sixth staff (measures 121-124) includes chords Emaj7, G7m7, F#m7, and G7m7, with the instruction 'dolce expression'. The seventh staff (measures 125-128) has chords Amaj7, B9, Emaj7, and Amaj7, with the instruction 'cresc.'. The eighth staff (measures 129-132) includes chords Emaj7, Amaj7, Emaj7, Amaj7, and Emaj7(#11), with an '8va' section and the instruction 'poco rall' followed by triplet markings '3 3'.

Solo transcription of the following songs:

Five by Bill Evans

Israel by John Carini

Waltz for Debby by Bill Evans

Mornin' Glory by Bobby Gentry

FIVE

Piano

Medium Uptempo Swing ♩ = 200

Bill Evans

Intro N.C.



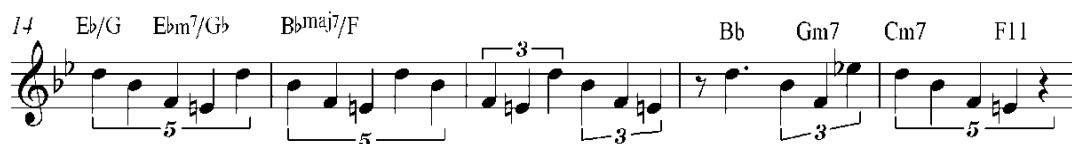
5



9



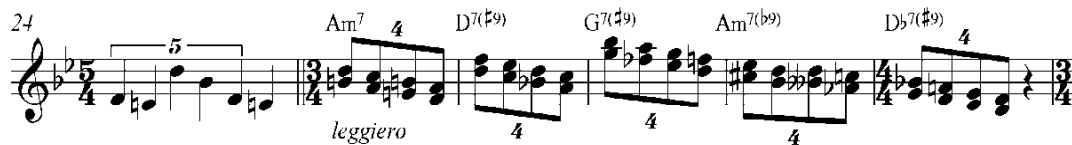
14



19



24



30



35



39



Solo

2

44 F#7 B7 E7 A7 D7 G7 C7 F7

48 Bb Bbmaj7/D Eb Em7(b5) Bb/F

52 F#7 B7 E7 A7 D7 G7

55 C7 F7 Bb Bb/D

57 Eb Em7(b5) Bb/F

60 D7 G7

64 C7 F7

68 F7 Bb7 Eb7 Ab7 Db7 Gb7 Cm7 F7

72 Bbmaj7 Bb/D Eb7 Em7(b5) Bb/F

76 **D** F#7 B7 E7 A7 D7 G7 C7 F7

80 Bb Bbmaj7/D Eb Em7(b5) Bb/F

84 F#7 B7 E7 A7 D7 G7 C7 F7

88 Bb Bbmaj7/D Eb Em7(b5) Bb/F

92 **E** Am7 D7 G7 Abm7 D7

96 **F** Gm7 Gb7 F7

100 F7 Bb7 Eb7 Ab7 Db7 Gb7 Cm7 F7

104 **G** Bbmaj7 Bb/D Eb7 Em7(b5) Bbmaj7

108 F#7 B7 E7 A7 D7 G7 C7 F7

Piano *V.S*

4

112 B $\flat$ B $\flat$ maj $\flat$ /D E $\flat$ Em $\flat$ 7(b $\flat$) B $\flat$ /F

116 F $\sharp$ 7 B $\flat$ 7 E $\flat$ 7 A $\flat$ 7 D $\flat$ 7 G $\flat$ 7

119 C $\flat$ 7 F $\flat$ 7 B $\flat$ B $\flat$ maj $\flat$ /D

121 E $\flat$ Em $\flat$ 7(b $\flat$) B $\flat$ /F

124 D $\flat$ 7 G $\flat$ 7

127 G $\flat$ 7 C $\flat$ 7

130 F $\flat$ 7 F $\flat$ 7 B $\flat$ 7 E $\flat$ 7 A $\flat$ 7

134 D $\flat$ 7 G $\flat$ 7 Cm $\flat$ 7 F $\flat$ 7 B $\flat$ maj $\flat$ B $\flat$ /D

137 E $\flat$ 7 Em $\flat$ 7(b $\flat$) B $\flat$ /F

ISRAEL

Solo

John Carisi
Arrange by Nontawat Chittampai

The musical score for 'ISRAEL' is written in B-flat major (two flats) and 4/4 time. It consists of 34 measures, with a solo line indicated at the beginning and end. The score includes various chords and triplets, with measure numbers 5, 9, 13, 17, 21, 25, 29, and 34 marked at the start of their respective lines.

Measures 1-4: Chords: Dm⁹/6, Dm⁹(#5), Dm⁹/6, D7(#9).

Measures 5-8: Chords: Gm⁹, C7, F⁶/6, Bbmaj7.

Measures 9-12: Chords: Em7(b5), A7(b9), Dm⁹/6, Eb7.

Measures 13-16: Chords: Dm⁹/6, Dm⁹(45), Dm⁹/6, D7(49).

Measures 17-20: Chords: Gm⁹, C7, F⁶/6, Bbmaj7.

Measures 21-24: Chords: Em7(b5), A7(b9), Dm⁹/6, Eb7.

Measures 25-28: Chords: Dm⁹/6, Dm⁹(#5), Dm⁹/6, D7(#9).

Measures 29-32: Chords: Gm⁹, C7, Fm6, Bbmaj7, Em7(b5).

Measures 33-34: Chords: A7(b9), Dm⁹/6, Eb7.

Waltz For Debby

2

Bill Evans

Arranged by Nontawat Chittampai

Medium Swing

Solo

73 Am⁷ Dm⁷ Gm⁷ C⁷ A⁷ D⁷ G⁷ C⁷ F⁷ B^b6

78 Gm⁷(^{b5}) C⁷ Am⁷ D⁷ Gm⁷ C⁷

81 Am⁷ Dm⁷ Gm⁷ C⁷ A⁷ D⁷ G⁷ C⁷

85 A⁷ Dm⁷ Bm⁷ E⁷ Amaj⁷ Bm⁷ C[#]m⁷ Bm⁷

89 Gm⁷ C⁷ Am⁷ D⁷ Gm⁷ A⁷ Dm⁷ Cm⁷

93 B^bmaj⁷ A⁷ Dm⁷ G⁷ A^bmaj⁷ D^bmaj⁷ Gm⁷ C⁷

97 Am⁷ Dm⁷ Gm⁷ C⁷ A⁷ D⁷ G⁷ C⁷

101 F⁷ B^b6 Gm⁷(^{b5}) C⁷ Am⁷ Dm⁷ Bm⁷ E⁷

105 Am⁷ F⁷ B^bmaj⁷ A⁷alt. Dm⁷ G⁷ A^o7

109 Am⁷ A^b° Gm⁷ C⁷ Fmaj⁷ Dm⁷ Gm⁷ C⁷

Monin' Glory

Solo

Bobbie Gentry

Arranged by Nontawat Chittampai

67 Dmaj7 Cmaj7 Dmaj7 Cmaj7

71 Dmaj7 Dmaj7 Bb7(#11) Am7 D7

75 Gmaj7 F/G Gmaj7 *cresc.* Bm7

79 Am7 Bm7 Cmaj7(#11) D7 Gmaj7 Cmaj7

83 F#m7 B7

85 Emaj7 Amaj7 Emaj7 Amaj7

89 Emaj7 G#m7 Bbm7 Eb7 Eb7(b13)

93 Abmaj7 Gbmaj7 Abmaj7 Gbmaj7

97 Abmaj7 Cbmaj7 Bbm7 Em7 A7

Detailed description: This is a musical score for a solo section of the song 'Monin' Glory'. It consists of eight staves of music in treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as chords (e.g., Dmaj7, Cmaj7, Bb7(#11), Am7, D7, Gmaj7, F/G, Bm7, Am7, Bm7, Cmaj7(#11), D7, Gmaj7, Cmaj7, F#m7, B7, Emaj7, Amaj7, G#m7, Bbm7, Eb7, Eb7(b13), Abmaj7, Gbmaj7, Cbmaj7, Bbm7, Em7, A7), triplets, and a crescendo marking. The measures are numbered 67 through 100. The score ends with a double bar line and a sharp sign in the final measure.

BIOGRAPHY

NAME	Nontawat Chittampai
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